

Developing a business model for company X

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The purpose of this thesis is to develop a business model for a safety and security consultancy firm specializing in the Finnish museum sector called company X. The anonymity of the company is based on the fact that the business itself is yet to establish.

The business model that this thesis utilizes is based on the business model canvas designed by Alexander Osterwalder and Yves Pigneur (2010, 15), which is a business management tool enabling its users to describe and analyse business factors, functions and potentiality (figure 9). It is comprised by nine building blocks, which are: customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships and cost structure. The business model canvas was chosen for the company X's business model is because of its clarity and flexibility: it enabled the business idea to be readily communicated and converted into an operating model.

The research done for this thesis started in the spring of 2014 when the developmental Didrichsen project done with cooperation of Laurea Applied Sciences and Didrichsen Art museum began. The purpose of the Didrichsen project was to come up with new innovative solutions and applications to ensure the security and safety arrangements for the Edvard Munch - the Dance of Life exhibition. The Didrichsen project was managed by the author of this thesis and two fellow students.

The topic of this thesis, developing a business model, was confirmed in the autumn of 2014. The research for this thesis included industry expert interviews, questionnaires and literature reviews. The interviews and the questionnaire were carried out together with the research group. This thesis utilizes the case study research strategy. This strategy was chosen because it suited well for the purpose of the thesis, which required contextual understanding of a multidimensional phenomenon, because of the lack of research done in to the topic of museum security and safety in Finland, and the central idea of the thesis itself was to create new innovative ideas.

Keywords: Laurea, Finland, Research, Museum, Security, Company, Business model

Tervonen, Lauri

Liiketoimintamallin kehittäminen yritykselle X

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Tämän opinnäytetyö tarkoitus on liiketoimintamallin kehittäminen turvallisuusalan konsultointi yritykselle X sen perustamiseksi. Tämä opinnäytetyö kuvaa yritys X:n palvelut suomalaiselle museosektorille erikoistuneiksi.

Opinnäytetyön käsittelemä liiketoimintamalli perustuu Alexander Osterwalderin and Yves Pigneurin kehittämään business model canvas -liiketoimintamalliin (2010, 15), joka on sekä liiketoiminnan johtamisen väline että liiketoiminnan eri tekijöiden, toimintojen ja mahdollisuuksien kuvaamisen ja analysoinnin mahdollistama työväline (kaavio 9). Business model canvas rakentuu yhdeksästä rakennuspalikasta, jotka ovat: asiakassegmentit, arvolupaus, kanavat, asiakassuhteet, tulovirrat, avainresurssit, avainaktiviteetit, avainyhteistyökumppanit ja kustannusrakenne. Business model canvas valittiin tähän opinnäytetyöhön sen joustavuuden ja selkeyden perusteella: se mahdollisti liiketoimintaidean suoraviivaisen viestinnän ja muuntamisen liiketoimintamalliksi.

Tutkimus opinnäytetyötä varten alkoi keväällä 2014, kun Laurea ammattikorkeakoulu ja Didrichsenin taidemuseo aloittivat yhteisen kehitysprojektinsa, jonka tarkoitus oli kehittää uusia innovatiivisia ratkaisuja ja sovelluksia Edvard Munch - Elämän tanssi -näyttelyn turvajärjestelyiden mahdollistamiseksi. Projekti johdettiin kolmen opiskelijan toimesta, joista yksi on tämän opinnäytetyön tekijä.

Tämän opinnäytetyön aihe, liiketoimintamallin kehittäminen, varmistui syksyllä 2014. Opinnäyte-työtutkimus sisälsi alan ammattilaisten haastatteluja, kyselytutkimuksen ja kirjallisuuskatsauksen. Haastattelut ja kyselytutkimus tehtiin yhdessä opinnäytetyöryhmän toimesta. Tässä opinnäytetyön tutkimusstrategia on tapaustutkimus. Syy tapaustutkimuksen valintaan oli aiheen moniulotteisuus, aihepiirin vähäinen aiempi tutkimus ja koska opinnäytetyön keskeinen tarkoitus oli synnyttää uusia innovatiivisia ratkaisuja.

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1 Introduction

The aim of this thesis is to create a suitable business model for a company X using the business model canvas designed by Alexander Osterwalder and Yves Pigneur (Osterwalder & Pigneur 2010). As the company has yet to be established, it is referred to throughout this thesis as company X.

Considering the fact that the company X's theoretical business operations could be integrated to include other market aspects of the Finnish cultural sector, this thesis limits the company X's business model to comprise only the business operations in the Finnish museum sector. Having said that, it should be acknowledged that the business logic of company X should be exportable to include also the Finnish cultural sector. This definition is based on the scope limitations of a bachelor's level of thesis research and the thesis research strategy selected.

This thesis is part of a wider threefold thesis research done into the subject of museum security and safety in Finland. The data collection for this thesis, which included five industry expert inter-views and a questionnaire sent to Finnish museums, was done with the collaboration with Olli Kääriäinen and Wolf Tröh who are the authors of the other two theses done about the subject. Whereas Kääriäinen's thesis deals with the value proposition of security and safety services offered for the museums, the goal of Tröh's thesis was to "establish an overall view of the museum sector as a potential market for security services in Finland" (Tröh 2015, 3). The cooperation with Tröh and Kääriäinen started in the spring of 2014 with the Didrichsen project (Laurea 2015 & YLE 2014), which was a developmental security and safety project done in the cooperation with Laurea University of Applied Sciences and the Didrichsen Art Museum.

1.1 The background of the thesis

The idea for the thesis came from the Didrichsen project, which was a developmental security and safety management project done for Didrichsen art museum with the cooperation of Laurea Applied Sciences (Laurea 2015). The author of this thesis was one of the three students selected from Laurea Applied Sciences to manage the operation (Laurea 2015). The purpose of the project was to plan and organize the museum's security and safety procedures in such a manner that the museum was able to satisfy a set of external requirements it needed to be compliant with in order for it to organize the Edvard Munch - The Dance of Life exhibition. Due to the lenders' of the art and the state indemnity board's security and safety requirements, the Munch-exhibition's security and safety arrangements were a top priority (YLE 2014; Rajavuori 2016).

During this project the project management team learned to understand that the Finnish museums have needs that the private security and safety companies' supply did not seem to satisfy. This kindled the idea of establishing a consultancy business to offer the services and products to satisfy the observed needs. To research the business opportunities and fulfil the academic gap in the research done into the field of museum security and safety Kääriäinen, Tervonen and Tröh decided to devote their bachelor theses into the subject from different perspectives.

1.2 The purpose of the thesis

The purpose of this thesis is to create a suitable business model for a company X using the business model canvas designed by Alexander Osterwalder and Yves Pigneur. This thesis also seeks to be complementary part of the threefold thesis-process with Kääriäinen and Tröh, and that way accumulate new academically valid industry-specific information and form the basis for establishing a consultancy business which this thesis refers as company X.

2 Theoretical framework

The research done for this thesis aims at solving the research question presented in the section 3.2: "What kind of business model would company X should have in order for it to create value for its clients profitably?" When formulating the thesis research strategy it was established that one of the key success criteria for solving the research question was that the question needed to be specifically defined and conceptualised. The aim for the theoretic framework created for thesis was to guide the thesis process so that the research question could answered purposefully.

The academic framework for the business model developed for the company X is based on the business model canvas established by Alexander Osterwalder and Yves Pigneur, which is described in the chapter 6. The thesis research was done applying case study research strategy. The information collected through the interviews and the questionnaire provided the basis for the analysis on which the company X's business model is developed. The analysis takes into account a limited market overview, with the purpose of giving additional insights alongside the market specific information gathered through the interviews and the questionnaires sent to museums within Finland.

2.1 Research idea

The idea for writing a bachelor thesis about developing a business model for the company X came about in the autumn of 2014 when the Didrichsen project had begun and the project management team - Kääriäinen, Tervonen and Tröh - had observed the challenges that the

special nature of the cultural environment of the museums posed on traditional security and safety solutions. In order to research these challenges more in detail, the management team decided to focus their bachelor theses to research the subject. The main purpose for this was that hopefully it would lead into establishing a company offering security and safety services for the Finnish museums and that it would develop the museum security and safety nationally.

2.2 Research question

According to the research done into the subject within the scope of this and two other theses by Kääriäinen and Tröh, the Finnish museum sector have the need for security and safety services, which the current supply does not satisfy. As the purpose of this thesis is to create a suitable business model for the company X, which would enter the market and offer needed services for the museums, the following thesis research question was formulated: what kind of business model would company X need to have in order for it to create value for its clients profitably?

2.3 Research strategy

This thesis applies case study research strategy. This strategy was chosen because of the following reasons: (1) case study enables its users to understand multidimensional phenomena comprehensively and producing new innovative ideas (Laine 2009, 42), (2) it suits well for research which aims at finding out “what” and “how” questions (Erikson & Koistinen 2005, 4), which are central for this thesis as it seeks to find out what the business model would consist of and how the model would be constructed; (3) and because case study research strategy suits well in cases, which are not extensively researched (Erikson & Koistinen 2005, 4). In the context of this thesis the case itself refers to the development of the business model for the company X and the study indicates the research done into the client market of Finnish museum sector.

Case study strategy focuses on researching the case being studied and analysing, defining and finding solutions for it (Erikson & Koistinen 2005, 13). Case study aims at producing specific and elemental knowledge about the case (Yin 2009, 18). In a case study the research questions, research design and material analysis are based on the definition of the case (Erikson & Koistinen 2005, 4). Case studies typically apply qualitative methods, but quantitative methods can also be used. Because of the fact that case study allows the usage of diverse methods, instead of being a methodology itself case study has been described as a research strategy which guides the research process.

According to Erikson and Koistinen (2005, 13) case study has been characterised as an explanatory in its nature, which purpose is to produce new theoretical ideas and hypothesis that can be applied. From this perspective this thesis could be described as an explanatory case study because it aims at creating new knowledge that can be utilised in either operative business environments or in later academic research. Case studies comprise certain steps, which should include: formulating the research question or questions, modelling the research design, selecting and defining the case being studied, defining the theoretical frameworks, perspectives and concepts, clarifying the boundaries between the research material and research questions, selecting the methods for data analysis and final reporting (Erikson & Koistinen 2005, 19).

The criticism of case study as a research strategy has included in among other notions the following: case studies' results cannot established as a basis for statistical generalisations (Laine 2009, 130), (2) case studies tend to have a lack of scientific discipline when collecting and analysing the research data (Yin 2009, 14-15), (3) case study research results cannot be replicated (Laine 2009, 130; Svanborn 2010, 97). Whilst some of the critical point of views have more validity than others, none of these arguments undermine case study as a research strategy so gravely that it would question its existence as a valid scientific research strategy. Having stated that the counter-arguments for the criticism about the lack of a basis for statistical generalisations, which bears strong connection with this thesis, needs to be justified in the context of this academic work and explained in more detail.

It has been argued that case study research does not lead into inclusive scientific knowledge that the scientific community would benefit, because case studies focus on individual cases, which research results cannot be generalised (Laine 2009, 130). This criticism has been answered by arguing that instead of statistical generalisation case study research aims at theoretical generalisation. Referring to this academic challenge for building knowledge for generalisations, this thesis does not claim that using the business model developed will be suitable and profitable for all security and safety service provider businesses operating, or planning to enter in the Finnish museum sector. Instead, this thesis develops a particular business model for the company X - which has its own strengths and weaknesses as a service provider described more thoroughly in the sections 7.1-7.9. - by tailoring the business model canvas to fit its operative environment, namely the Finnish museum sector.

2.4 Research process design

Utilizing the case research as a research strategy, the thesis research process was designed on the adoption of Yin's case research process model (Yin 2009, 2), which comprises six key elements: the idea and planning phase, the designing phase, the preparing phase, the collection

of data phase, the analysis of the data phase, and the publishing of the data phase (figure 10).

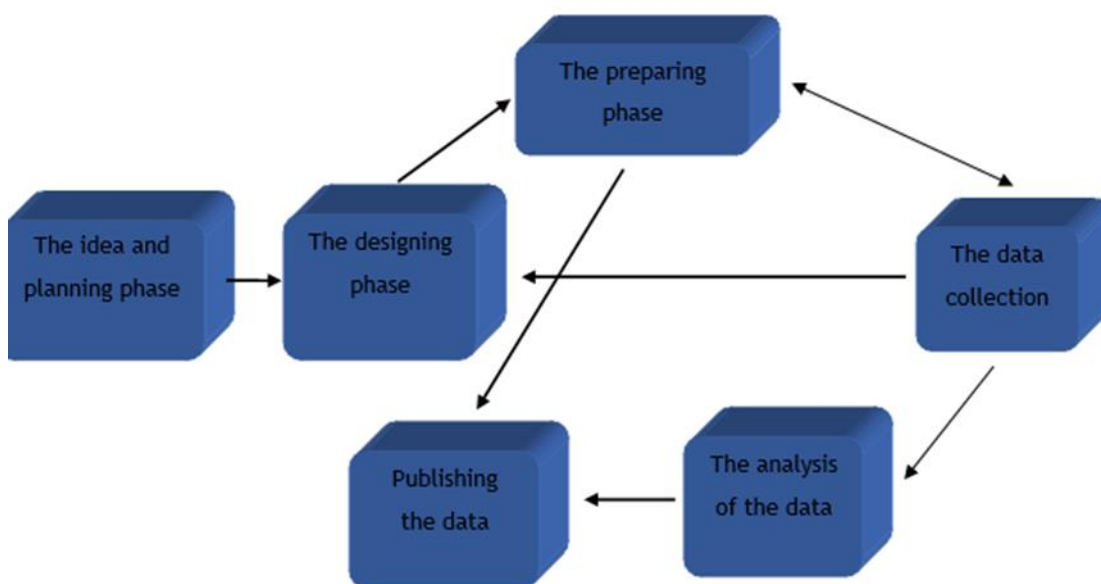


Figure 1: the research design process adopted from Yin (Yin 2009, 2).

The idea and planning phase is characterized by thorough literature review and positioning of the research questions or statements in retrospect with the decided object of the thesis research (Yin 2009, 3). Describing the research question is one the most significant steps to take in a case study research (Yin 2009, 10). Instead of trying to seek ready answers for questions formulated, the literature review should be done from the perspective of finding out the right questions and defining them better (Yin 2009, 14). Comparing case studies multidisciplinary enriches the choosing of methodologies and the evidence gathering, analysing and presentation (Yin 2009, 4-5), which builds the basis for later phases. It is imperative to comprehend the strengths and limitations of the study being research (Yin 2009, 2).

As described in the section 3.1 the idea for writing this thesis can be traced in the late autumn of 2014 when the Didrichsen project's management team had observed the challenges that the special nature of the cultural environment of the museums posed on traditional security and safety solutions. The idea gave birth to two questions: did the need and supply correlate with each other, and if not, would it be possible to manage profitable business operations providing the services. To pursue the facts through the thesis research, the original idea was formulated into two statements: the private security and safety sector operators' service products do not satisfy the needs of their clients in the Finnish museum sector, and that a profitable business operations could be established in the form of company X, which would

enter the market and start offering these services. After the literature review these two statements were later refined and incorporated into a thesis research question: what kind of business model would company X need to have in order for it to create value for its clients profitably? The purpose of positioning the thesis research question this way was to direct the research to yield applicable information and to avoid unnecessary overlapping with the two other theses.

The literature review comprised the following key texts, Web-sources and materials: International Committee of Museums (ICOM) webpage, Finnish Museum Statistics (2014), "Cultural heritage crime: the Nordic dimension" by Korsell et al. (2006), the Finnish Museums Association's webpage, "Taidenäyttelyiden valtioneuvosto: Hakijan opas" by the Finnish Ministry of Education and Culture (2013), "Business model generation" by Osterwalder A., and Pigneur, Y. (2010), "Kohti menestyvää liiketoimintamallia" by SAarelainen, E. (2013), "Case Study Research - Design and Methods" by Yin, R. (2009), "Doing Qualitative Research" by Silverman, D. (2005), "Tutkimushaastattelu - Teemahaastattelun teoria ja käytäntö" by Hirsijärvi, S. and Hurme H. (2008), "Research methods for business students" by Saunders, M. (2009), "Monenlainen tapaustutkimus" by Erikson P., and Koistinen, K., (2005). Other lesser sources and texts were also evaluated, but these previously mentioned sources framed the ground for establishing the thesis research question, selecting the frameworks, and choosing the research strategy and methodologies.

Yin characterizes research design as "logical sequence that connects the empirical data to a study's initial research questions and, ultimately, to its conclusions" (2009, 26). Yin compares research design as blueprint of the research, which aims at answering four problems: what are the research questions, what data is relevant for the research, what data to gather and how to analyse the results. The designing phase comprises four key elements: the definition of the unit of analysis and the case to be studied; creating theories and propositions about the study; defining the case study design and making sure that the quality of the case study will be maintained by creating procedures for that reason. The importance of ensuring the quality of the research is highlighted through four critical factors: "(a) construct validity, (b) internal validity, (c) external validity and (d) reliability" (Yin 2009, 24). According to Yin five elements of a research design are very relevant for case studies: (1) the study's research questions; (2) the study's propositions; (3) the study's unit level analysis; (4) the way data collected is attached to the propositions; (5) the set of criteria how the study's findings are interpreted (Yin 2009, 27).

The definition of the research question acted as the starting point for the research design mapping process. The research question was specifically defined so that the cross-analysis of

the qualitative and quantitative evidence would be effective and efficient. It helped the research to focus on the relevant data, what methodologies to use in the research, how to capture the data and how to analyse the findings. The research design formulated acted as a filter for the data accumulated, and it was the purpose of the research question to sift the unnecessary.

The literature review phase showed that the business model canvas created by Osterwalder and Pigneur (2010) provided both practical and academically credible structure regarding the research's unit of analysis level, and therefore the business model canvas was chosen for the framework for the business model being researched. The quality of the research was managed with peer-review and revision of research. The research's construct validity (Yin 2009, 41-42) was ensured by the fact that the data was gathered from multiple sources: from the literature sources, interviewees and questionnaire results. Internal validity (Yin 2009, 42-43) of the research was helped by the fact that the research was done independently by three thesis workers, who could peer-review their work throughout the thesis process: causal explanations for the phenomena studied were questioned by the fellow researchers, and evidence for the claims was asked. Competing explanations and logic models for causality could be interpreted as an analytical tactic (Yin 2009, 43) that was used to ensure the internal validity of the research. Ensuring the external validity of the research was the most relevant challenge in regards of research validity for the thesis research, because of the way the thesis was positioned. That is the reason why the section 3.3 of this thesis states that the thesis is not generalizing the research findings by claiming that the business model developed could be adopted by all companies seeking to establish and/or manage security and safety business operations in the Finnish museum sector. Rather, this thesis claims that using the business model canvas (Osterwalder & Pigneur 2010) this thesis has found the basic structures, elements and components on which the company X - which has its own set of success criteria - a profitable market entry and business operations can be established in the Finnish museum sector. The reliability of the research was ensured by following the research procedures, documenting the phases and regular peer-review conducted by the fellow researchers Kääriäinen and Tröh, which acted as an "reliability check" (Yin 2009, 45).

Preparing for the case study's data collection began with designing the interview and questionnaire. The questions needed to be relevant and valid (Yin 2009, 69). The purpose of the questions was to accumulate as much relevant data as possible for the data analysis. The data gathering process was discussed and developed with the fellow researchers, Kääriäinen and Tröh. Early on the researchers realised that knowledge about academics of the case study as a research strategy and understanding of the subject being researched were the corner stones for the successfulness of the thesis process. This meant that a proper literature review was

completed before starting the data collection. The research group created tactics for the interviews, with the aim being to help the interviewees to be as objective as possible and not to be blinded by individual preconceptions. The interview structure was created with room for adaptation and flexibility taken place at the interview. This was done so that the interview would resemble more informal discussion rather than formal and strictly structured Q & A type of interview. Therefore a semi-structured interview (Yin 2009, 108) was selected.

As the permission for the thesis research was received early on from the thesis supervisor in the autumn of 2014, the case study protocol (Yin 2009, 79) was developed in the beginning phase of the thesis research. The protocol acted as an important tool for increasing the validity of the case study research. The protocol included the following elements: academic framework, thesis objectives, literature review, research questions, thesis objectives; data gathering framework and procedures; data analysing framework and procedures; and thesis writing process. It was imperative to be focused on the topic being research especially because of the fact that vast part of the thesis research was done with fellow thesis workers. The protocol helped to illustrate to the research group that the difference of the thesis aims that the three theses had, and how the unnecessary overlapping of the theses could be avoided.

The data collection phase consist some important aspects, which are the usage of multiple sources of data, the distinction between the data and its final form in the thesis, and the relationship between the questions asked, evidence gathered and the analysis done (Yin 2009, 98). This thesis research drew its data mainly from three different sources - the literature/documentation, the interviews, and the questionnaire -, which are briefly discussed in the following chapter.

The importance of documentation and literature as a source of data in a thesis research cannot be overstated. Notes, letters, emails, reports, records, clips and new articles offer the researcher an opportunity to review the data sources independently and repeatedly (Yin 2009, 102). The characteristics of written sources enable the researcher to quote or to refer to exact pieces of information, which bring academic credibility to the research (Yin 2009, 102). The literature mainly used in this thesis was presented earlier in the section 2.4. The lack of research and statistics done into the subject offered the thesis research group an unique opportunity to do pioneering research into the field. One of the findings of this thesis was that the lack of research done into the subject highlights the importance of future research. The pioneering nature of the thesis research emphasized the need for the proper usage of academically valid structures. This need was solved by choosing an academically recognized business model and filling it with the information gathered with the case study research tools used often in this kind of a research. Whereas the benefits of the interviews were to

provide expert knowledge directly from the source in a focused manner and often ready-made expert causality analysis (Yin 2009, 102) the questionnaire was used because of its nature as a cost-effective tool which is able to accumulate vast amount of core data for the thesis analysis. The academic validity and the quality of the thesis were managed by sourcing the information from different sources, isolating the data captured, performing a proper analysis of the data and basing the analysis on the data captured.

Data analysis means examining evidence “to draw empirically based conclusions” (Yin 2009, 126). Yin proposes four factors to be used in the case study’s data analysis phase, which are the following: relying on theoretical propositions and strategies, developing case descriptions, using both qualitative and quantitative data and evaluating different explanations. Yin suggests that these strategies can be integrated with five different case study analysing techniques, which are: pattern matching, explanation building, time-series analysis, logic models and cross-case synthesis. Yin also highlights the significance of presenting the data separately from the interpretations.

Using the theoretical proposition and strategies (Yin 2009, 130) help the research to focus more on the relevant data, organise the case study better and map our alternative explanations. Creating a case description (Yin 2009, 131) enables the research to connect the aims of the research and the data already gathered. Using qualitative and quantitative data (Yin 2009, 132) enforces the re-search’s results validity if the data from which the results are concluded is statistically and qualitatively analysed and confirmed. Evaluating different explanations (Yin 2009, 134) works with the previously described tools and perhaps the greatest benefit that it brings relates to the fact that it helps the researcher to avoid being blinded by a single theory or explanation.

Case description benefited the thesis process by keeping the focus of on the thesis’s aim. Case description was done three ways: by verbalising and pitching the research for the fellow researchers, creating and recreating thesis table of contents, and writing and rewriting the thesis introduction in different languages. It was important for this thesis research to use both qualitative and quantitative data because of the nature of the research: it was imperative to source big picture data about the current security and safety procedures, the perception of risks and threats, the security and safety expenditures, the service experiences with security and safety companies and about the general needs of the Finnish museums regarding security and safety services. It was of equal importance to interview the experts about these matters so that expert opinions could be gathered, analysed and compared with the results of the quantitative data analysis. The experts did not answer the questionnaire, and the persons to whom the questionnaire was sent were not interviewed. Evaluating different explanations and rival theories was used in this thesis research, perhaps most notably when the research

group tried to find out the reason for the lack of service providers in the Finnish museum sector. Prevailing theory was that the reason was the lack of expertise and know-how. The most prevailing rival theory came up in the market research when analysing financial data of the Finnish museums the lack of financial capabilities was illustrated. This lack-of-resources-theory was enforced by the data gathered from the expert interviews.

The final phase of the case study research designed by Yin (2009, 164) is the sharing phase, which requires the researcher to contemplate the following factors: the audience of the case study report being done, the persons who should proof-read and review the report, the research materials that the case study report is going to comprise and what is the final structure of the report, and the evidence the final report should display for the conclusions it makes.

The audience of the final report of this case study research are the thesis supervisors, thesis reviewers, academic colleagues and non-specialists (Yin 2009, 167). As the first two audience groups are the most significant the thesis must fulfil their expectations, which are the academic requirements. Framing the thesis for the two latter groups stated was proven challenging because of the fact that the thesis aims to present a suitable business model for a company that I would have an ownership relationship with.

This thesis was proof-read and reviewed by the fellow thesis researchers and by a native English speaker who is non-specialist in the particular topic. Whereas the feedback process with the fellow researchers continuous from the beginning of the Didrichsen project, the thesis was proof-read and review by the third party outsider in January 2016. The feedback received from all the parties was beneficial for the final report.

This thesis utilises an integrated compositional structure which Yin (2009, 175) describes as “linear-analytic”. The modelling of the thesis material into a thesis format was done in accordance with the thesis requirements and guidelines set by the Laurea University of Applied Sciences (Laurea 2015). The thesis’s linear-analytic structure is reflected by the fact that through the subtopics presented it illustrates the methodology used in the research, then presenting and analysing the data collected, and finally reporting the conclusions.

The evidence that the case study research report presents must be sufficient (Yin 2009, 188). The conclusions and recommendations that case study reports make must be backed with validated evidence. Selection of data or evidence being used in the research is not to be confused with being biased in the research. The research should use data that both supports and

challenges the conclusions made (Yin 2009, 188-189). In academic research one of this thesis's aims is to assure its audience that the thesis researcher knows the subject well by presenting solid amount of evidence to support the thesis conclusions.

2.5 Research methods and data collection

Both qualitative and quantitative methods were used because of the fact that complex and multi-dimensional phenomena require multilateral approach (Vehkalahti 2008, 11 & 13). The methods used in this thesis research were considered to increase the validity and relevancy of the research.

2.5.1 Qualitative: industry expert interviews

One of the data gathering methods of this thesis is the qualitative industry expert interviews. Expert interviews were chosen as one of the data gathering methods, because of the limitations that questionnaires have. The research group thought that the expert interviews would complement the questionnaire's deficiencies. The interviews were done in semi-structured manner, which means that the interview structure was informal in nature (Rubin 2005, 129-130). The purpose of this was to keep the interview free-flowing and thematic. Prepared interview structure was created to ensure logical continuity of the interview and the gathering of the desired information (Rubin 2005, 108-109).

The nature of the interviews performed was the industry expert interview (Rubin 2005, 64-65). Industry experts are recognized specialists who usually represent a well-known organization (Rubin 2005, 65-66). A researcher selects an industry expert for an interview, because he or she believes that the particular expert is able to provide him or her valid and relevant knowledge about the phenomena being studied (Rubin 2005, 66). Two interviewers were always present in the interviews discussed in this thesis. One of the interviewers was tasked with asking the main questions and probing questions (Rubin 2005, 135-137) and the second interviewer focused on documenting the interview by taking detailed notes. A tape recorder was used in the first two interviews (Karim Peltonen and Mikko Perkko). The transcript will not be published as part of this thesis due confidentiality reasons. Altogether five interviews were done between 1.6.-28.8.2015 by the thesis re-search group. This thesis comprises four of those interviews. The interview questions of the interviews can be found from the appendixes 1-4. The information gathered in the interviews is presented in the section 4.2. The analysis of this data is presented in the section 5. The goal of the interviews was to accumulate as much as valid and relevant data as possible, which would help the research to design and position the company X's business model in respect the Finnish museum as a market.

2.5.2 Quantitative: questionnaire

Questionnaires can be used in collecting and evaluating complex information about different phenomena, human behaviour, attitudes and values (Vehkalahti 2008, 11). Questionnaires represent quantitative research in which statistical analysing methods are used (Vehkalahti 2008, 13). Questionnaires are a measuring tool which enable researchers to ask direct questions from the respondents.

Interview forms and questionnaires can be very similar with the exception that questionnaire has to work as itself without the help of the researcher (Vehkalahti 2008, 11). Challenges in setting up questionnaires are various. In order to trust the results of the questionnaire, the researcher needs to be confident enough that the right people filled the questionnaire, enough of responses were received, the responses accumulated enough information, the questions were relevant and valid, (5) and that the questions were measured correctly (Vehkalahti 2008, 12).

The questionnaire used in this research was created with the fellow thesis researchers Kääriäinen and Tröh. The questionnaire, which was in the English language, contained 19 questions, which were divided into sections aimed at retrieving different kind of data from the respondents to satisfy the needs of three different theses. The reason the questionnaire was done in English was because the theses were done in the context of an English university course and because one of the re-search group consisted one non-Finnish speaking member. It was also predicted that the respondents were probably capable of doing the questionnaire in English. Some clarifications were made in the questionnaire using the Finnish language. These were the classification of the museums (which were based on Finnish Museum Association's official categorisation), the location of the museum (the official Finnish provincial terms were used) and three other professional and technical terms. These clarifications were made to ensure the understanding of the respondents and, therefore, reliability of the responses.

The questionnaire was distributed through the Finnish Museums Association's posting list twice. The questionnaire was sent to the posting list as a Google Forms link contained in an email, which acted as a research letter (figure 11). The research letter was in Finnish. The questionnaire was sent the first time on the 29th of July 2015. Because of the lack of responses, perhaps because of the holiday season, it was sent second time on the 24th of August. Answering to the Google Forms questionnaire was disabled on the 4th of September 2015 when the research group decided that enough responses (56) were received.

The different sections in the questionnaire (figure 12) were focused at capturing different kind of information about the respondents' museums. The first five questions were general in nature, aimed at establishing basic information about the recipient. These questions were:

“How would you categorize your museum”, “Where is your museum located”, “How many visitors does your museum receive annually (general estimate)”, “How many persons are employed by your museum full-time” and “Who owns your museum”. The purpose of these questions was to map out the type and size of the respondent’s museum. These five questions were marked as mandatory.

The next five questions were aimed at retrieving information about the respondents’ security/safety and risk awareness. These questions were: “Where does your museum store its pieces/displays”, “What level of risk do you believe your museum faces (including safety hazards, criminality etc.)”, “Do you feel that your museum is adequately prepared against potential threats”, “Are the pieces or works on display at your museum generally insured”, “Has your museum conducted a risk assessment in the last 5 years”. All except the first of these questions were mandatory for the respondents to answer. It was decided that this particular question should be left out as obligatory, because based on the background research it was understood that some of the respondents may not want to reveal this kind of information.

The next five questions were to do with the current security/safety practises of the respondents’ museums. These questions were: “Who is responsible for security at your museum”, “Does your museum employ security staff”, “Does your museum require staff to undergo any specific safety or security-related training (tick all appropriate boxes)”, “What kind of physical security measures does your museum have in place (tick all appropriate boxes)” and “What is the basis for your museum’s security and safety policies”. All of these questions were labelled as mandatory. Two of the questions were tick-a-box type of questions.

The last four questions were targeted at mining data about respondents’ museums’ security/safety investments and budgets. These questions were also formed in a way that they would reflected the client needs. These questions were: “What portion of your museum’s budget is spent on security/safety expenditures”, “Do you feel that your museum’s safety and security could benefit from any of the following”, “Please indicate your museum’s experiences with security service providers and the services they offer (tick where applicable)”, and “Do you feel that your museum currently spends (too little, too much or the right amount on security/safety)”. All these questions were mandatory and two of the questions were tick-a-box type of questions.

3 Market overview - the Finnish museum sector

According to the Finnish Museum Statistics published by the Finnish Board of Antiques in 2014, there are 152 professionally managed museums in Finland (Museotilasto 2014, 4). In addition to this there are around a thousand local museums and private collections, which are managed by private individuals, companies and municipalities.



Figure 2: Professionally managed museums in Finland (Museotilasto 2014, 5).

From the 152 professionally managed museums all except 27 received governmental financing (Museotilasto 2014, 4). From the 125 professionally managed museums which received governmental financing 54 were granted with the increased governmental financing. These 54 museums include 22 provincial museums, 16 regional art museums and 16 national specialized museums. There are five directly state-owned and 18 municipality-owned or private museums, which do not get governmental financing. In 2014 over half (83 museums) of the professionally managed Finnish museums were owned by municipalities (Museotilasto 2014, 6). Nine of the museums were owned directly by the state, which included the university museums. Museums owned by foundations and organisations were 59. Other kind of ownership-structure was related only one of the museums, which was the Verla museum.

Kuvio / Figure 1

Museoiden osuus museoryhmittäin 2014

Share of museums by museum group 2014

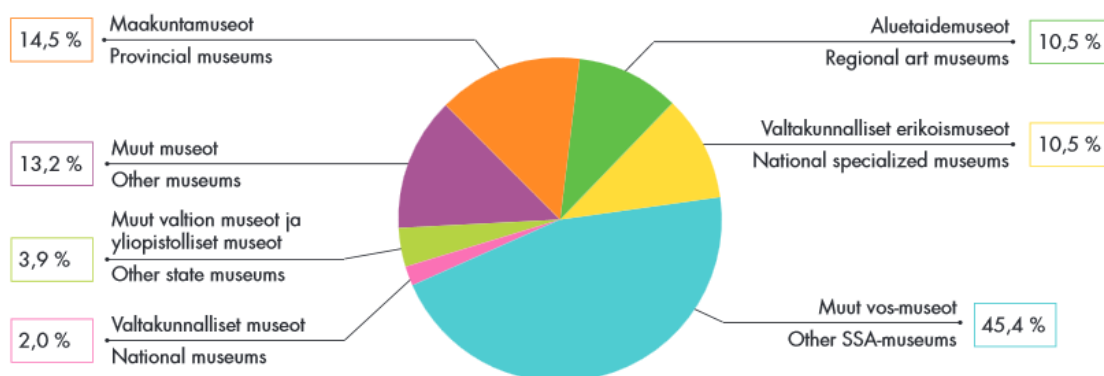


Figure 3: share of museums by museum group (Museotilasto 2014, 5).

The Finnish professional museums manage altogether 327 museum units, which are regularly open for visitors (Museotilasto 2014, 5). These museums were categorized with the following classification: 166 museums of cultural history (50.8 %), 59 art museums (18 %), 81 specialized museums (24.8 %), and 12 museums of natural history (3.7 %). Nine museums (2.5 %) were categorized as combinational museums (Museotilasto 2014, 5). 215 of the museum units were managed by the municipalities (Museotilasto 2014, 6), 24 managed by the museums owned directly by the state (including the university museums), 87 of them were managed by foundations and organisations and only one of them had other kind of ownership-structure (Museotilasto 2014, 6) (figure 4).

Kuvio / Figure 2

Museokohteiden osuus museotyypeittäin 2014

Share of museum units by museum type 2014

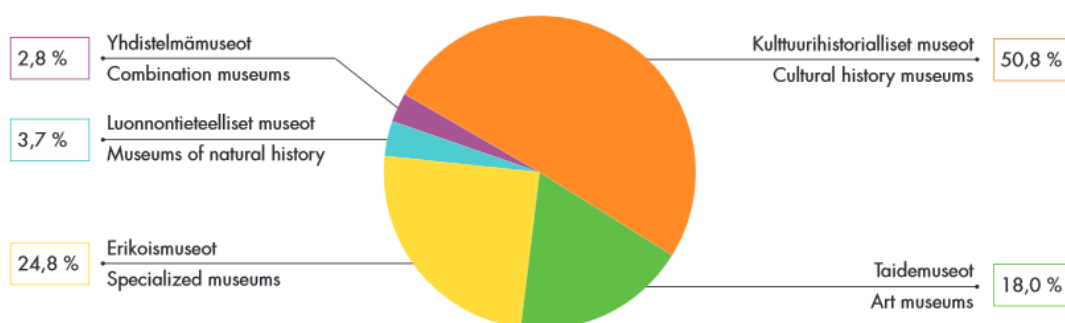


Figure 4: Share of museum units by museum type (Museotilasto 2014, 6).

Kuvio / Figure 3

Museoiden omistussuhteet 2014

Museum ownership 2014

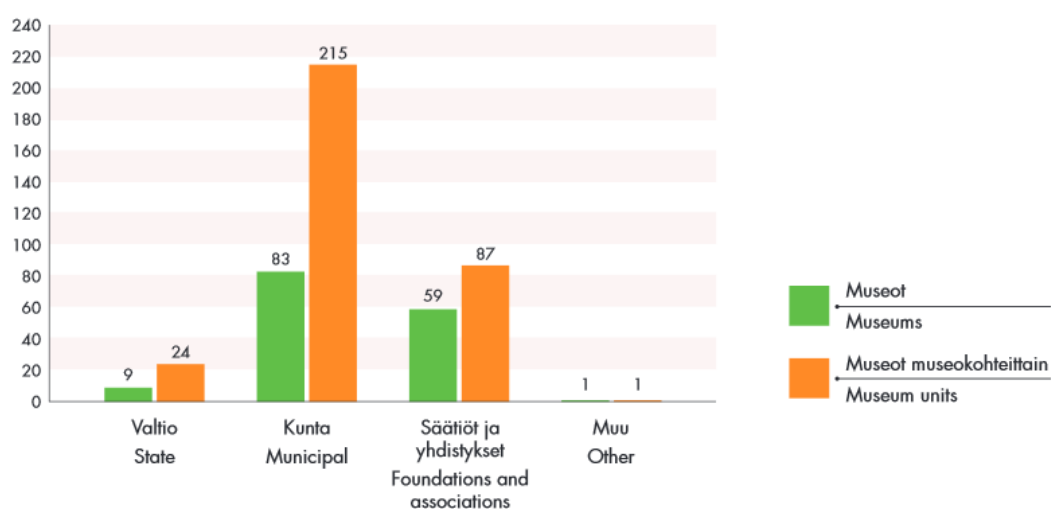


Figure 5: Museum ownership (Museotilasto 2014, 6).

The finances of the Finnish museum sector is based overall on the public funding (Museotilasto 2014, 7). The total financing of the Finnish professionally managed museums in 2014 was altogether 246.4 million euros (Museotilasto 2014, 7). The governmental share of the funding that 125 out of the 152 professionally managed museums in Finland received in 2014 will be reduced around 4.4 % in 2016 (Finnish Ministry of Finance 2015 & Finnish Museum Association 2015).

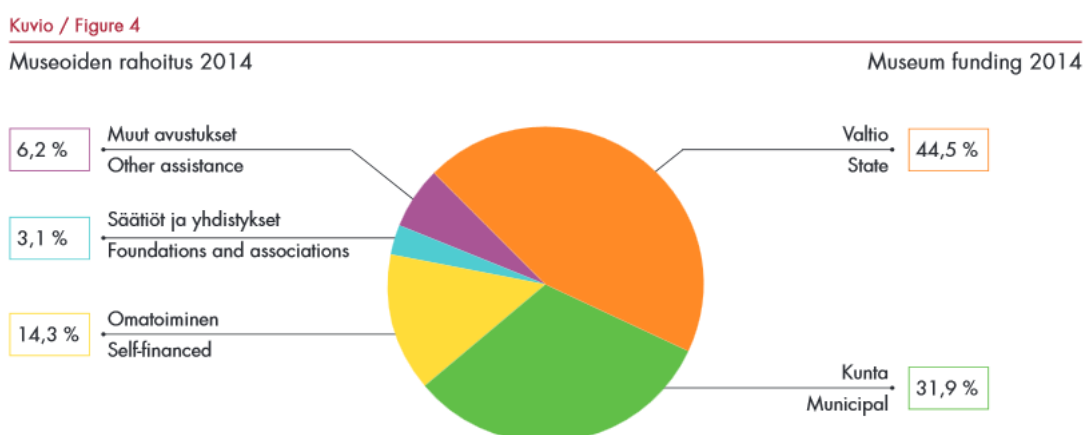


Figure 6: Museum funding (Museotilasto 2014, 7)

In 2014 the state financed Finnish museum sector with 109.6 million euros (Museotilasto 2014, 7). This formed 44.5 % of the museums total finances. The primary financing organisation for the museums representing the state is the Finnish Ministry of Education and Culture. The Finnish Ministry of Transport and Communications can grant financing for museums which are operating in its sector. Also the Finnish Defence Forces grants facility related support for the museums managing war museums. In addition to this governmental institutions are able to provide financial support for museums. Municipalities financed the Finnish museum sector in 2014 with 78.7 million euros, which was 31.9 % of the museums' overall funding. Altogether the governmental funding and the funding from the municipalities added up 76.4 % of the museums' total funding.

Museoiden rahoitus 2012–2014

Museum funding 2012–2014



Figure 7: Museum funding 2012–2014 (Museotilasto 2014, 8).

The Finnish museums' accumulated 35.3 million euros of income in 2014, which was 14.3 % of the total funding (Museotilasto 2014, 8). The most significant income sources for the museums were ticket sales (39.4 %) and service sales (36.1 %). Statistics show that the more governmental financing a museum receives, the less own business income it will generate. Other financing that the Finnish museums received in 2014 was 22.8. million euros, which was 9.3 % of the overall funding. Other financing includes, for example, financial support from foundations and/or organisations, but it does not include finances that originate from the state, municipalities or European Union.

In 2014 the expenses of the Finnish professionally managed museums were altogether 244.8 million euros (Museotilasto 2014, 10). The expenses of individual museums ranged anywhere between 100,000 euros and 31 million euros. The average expenses per museum were 1 631 885 euros. The vast majority of the professionally managed Finnish museums' expenses were caused by salary and facility expenses. The salary expenses accounted for 43.9 % and facility expenses counted for 34.3 % of all the museums' expenses. Other expenses were 20.4 %, and they included among other things expenses related to marketing and communication. In 2014

Finnish professionally managed museums invested 3.3 million euros in purchasing items into their collections, which was 1.4 % of the overall expenses.

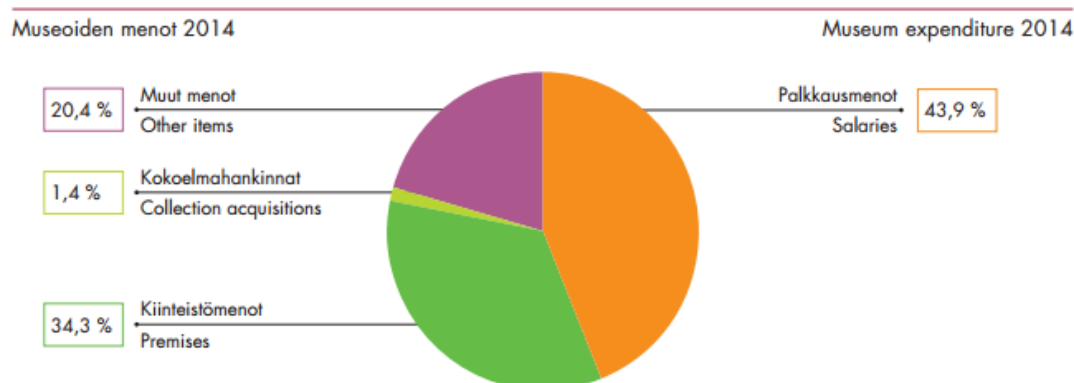


Figure 8: Museum expenditure (Museotilasto 2014, 11)

Kuvia / Figure 7

Museoiden menot 2012–2014

Museum expenditure 2012–2014

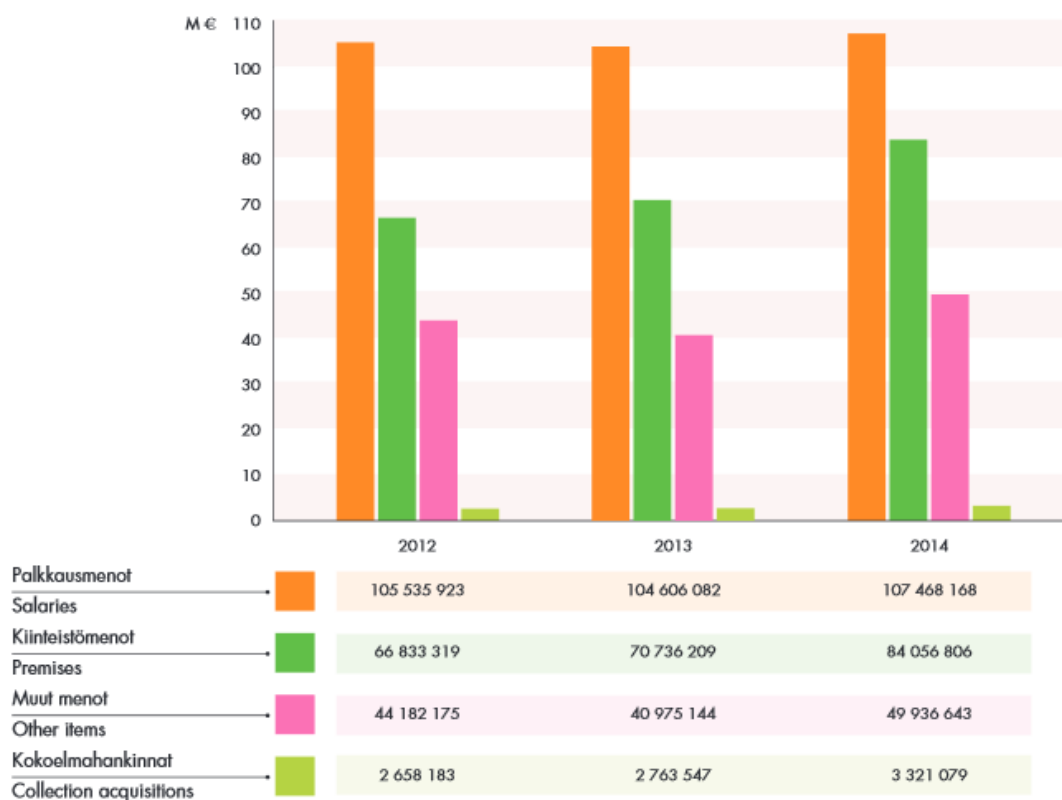


Figure 9: Museum expenditure 2012-2014 (Museotilasto 2014, 11)

One of the main challenges for the company X is the lack of funds that the Finnish museums have to use. This challenge came up also repeatedly in the industry expert interviews. The experts' opinions correlate with the figures presented in the previous chapters of limited market overview. The lack of funds that the Finnish museums could invest in security and safety products and services could also explain the scarcity of security and service providers operating in this sector.

One of the key issues to realise is that the Finnish museums are non-profit organisations in general. This means that they will invest all the resources that they receive or that they are able to accumulate on their operations, for example, by buying more art to exhibit, hiring more staff, and so forth. The Finnish Museums Association's statistics show that in 2014 the Finnish museums' expenses included 20.4 % of expenses that were categorized as "other expenses" (Museotilasto 2014, 11). Whilst the scope of this thesis cannot range into the specifics of the structure of the expenses reported, it could be that with proper sales tactics museums could see value in prioritising their other expenses in a way that they could invest more on their security and safety. From this perspective it could be stated that the sales tactics and marketing of the Finnish businesses providing particular services and products has not been successful enough to create the need.

For the company X the challenge of tight funds means that its business model needs to be designed in a way that it is able to derive financial resources from multiple sources not solely relying on its direct service sales for the museums themselves. Sales strategy should include funding channels for the clients through which they can purchase company X's services. The key partnerships that the company X's business model includes need to be integrated to tap external funding sources, e.g. governmental or EU funding, available for the museums to apply. Bearing in mind the variety of the Finnish museum types, much attention needs to be also paid especially on the company X's cost structure and customer segmentation. This angle of looking at the lack of competition in the Finnish museum sector could suggest that the Finnish security and safety service providers have not been successful in designing the right business model for themselves to manage profitable business operations focused on the museum market, which is the aim of this thesis. A key issue related to this is the understanding of the market, and the special nature of the Finnish cultural sector.

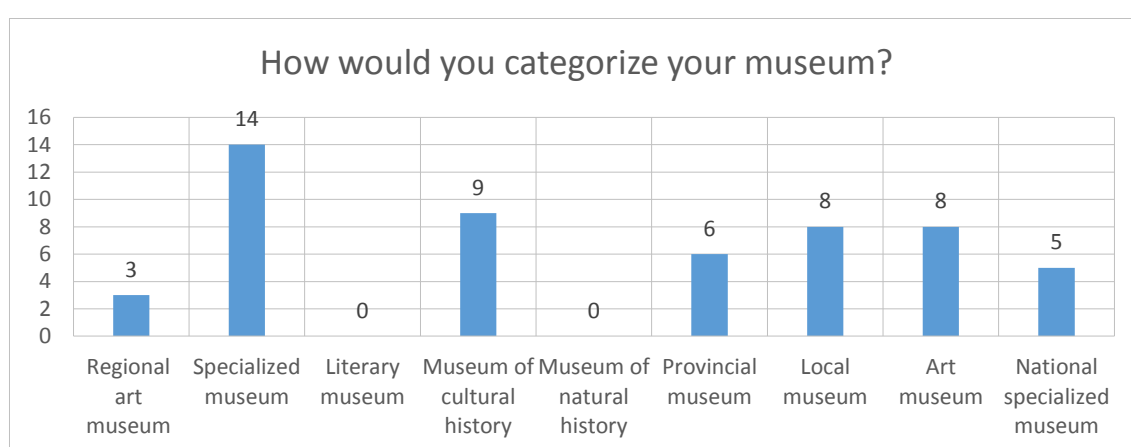
4 Data presentation - publishing the data collected

The data gathered for this thesis was derived from the industry expert interviews, the questionnaire and the literature review. Due to the fact that some of the information gathered

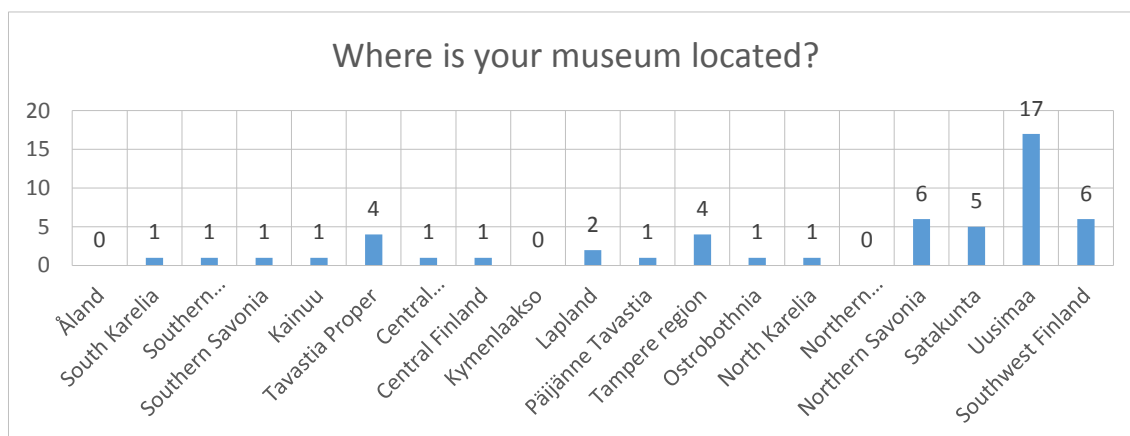
was sensitive in nature all of the data collected will not be presented in this thesis. All museum specific information that could undermine museums' security and/or safety will not be presented or discussed in this thesis.

4.1 The questionnaire

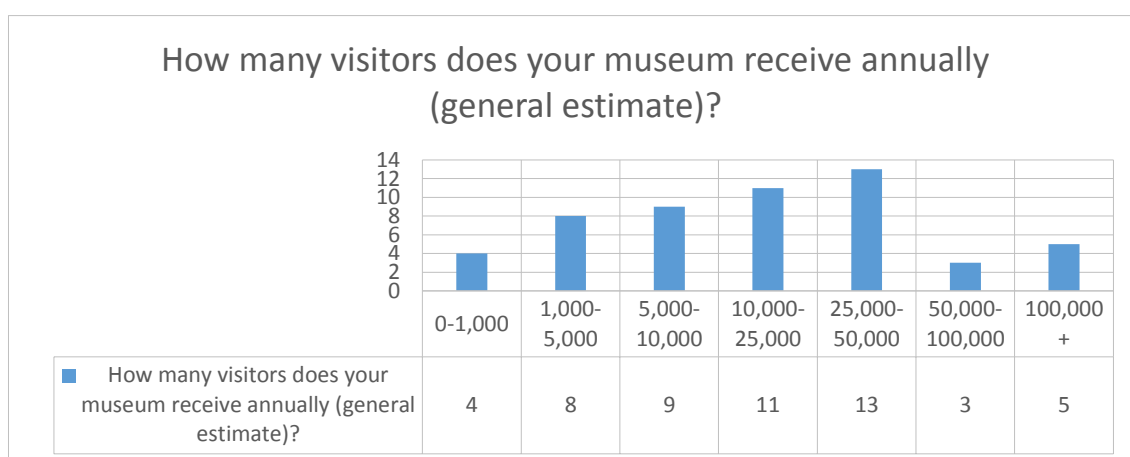
The following summarises the responses of the questionnaire sent through the Finnish Museums Association's mailing list in the summer of 2015. Three of the questions are not presented here, and they can be found from the tables section in the end of this thesis. The data is presented in charts, which contain the responses in numbers. The charts follow the order of questions set for the questionnaire. After every data chart a short discourse will follow.



The classification of the museums came directly from the Finnish Museum Association's webpage (Museoliitto 2015). The distribution of responses for the questionnaire diverged with some degree from the actual distribution rate of the museums operating in the Finnish museum market. The most notable differential was the fact that most of the answers (14) came from specialized museums even though their portion of the Finnish museum market is only 22.8% (Museotilasto 2014, 6). The second most responses came from cultural history museums, which have the biggest market share 50% in the Finnish museum sector. The reasons for the distribution of the responses can be various and it is not the purpose of this thesis to analyze them. Having said that it has to be stated that the distribution of responses sets limitations for the analysis and conclusions derived from the data.



The location of the respondent museums reflected the predictions with one exception, which was the fact that second most responses came from museums located in Northern Savonia. The predictions that most of the answers would come from Uusimaa, Satakunta and Southwest Finland was based on the number of professionally managed museums in those areas. Before the research phase for the thesis itself had begun the thesis group was not sure whether the research should be focused purely on the capital region or whether the research should have a comprehensive scope concerning the whole country. As presented earlier, the comprehensive scope was chosen. This particular question in the questionnaire illustrates the consequences of that research decision made.



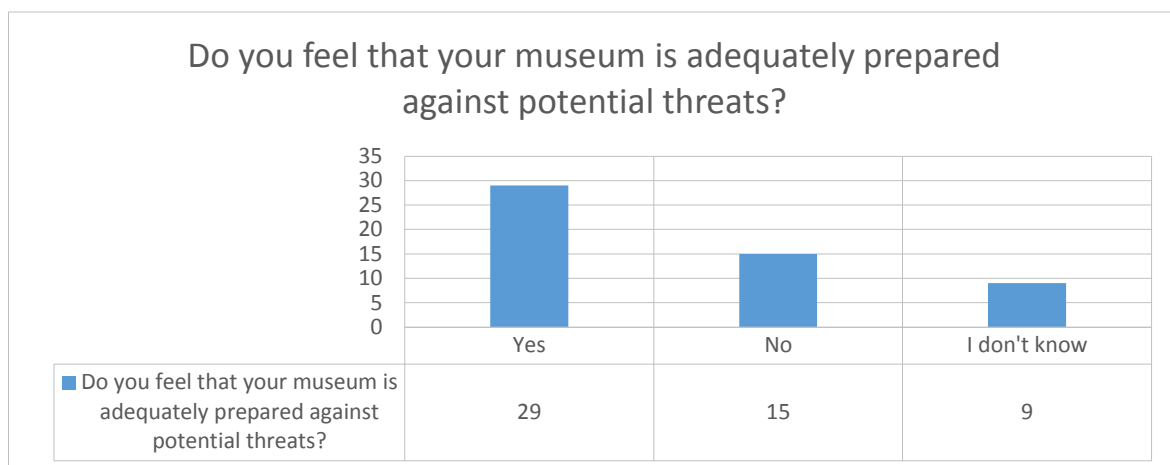
The questionnaire reached more medium sized and big museums than predicted. Especially striking is the amount of responses from museums, which predict receiving annually more than 100,000 museums visitors. According to Museoliitto there are less than 10 of that kind of museums in Finland (Museoliitto 2015), which means that the research was able to reach more than 50 % of them. All of the four respondent who selected the column “0-1,000” were local museums all expect one locating outside of the capital region.



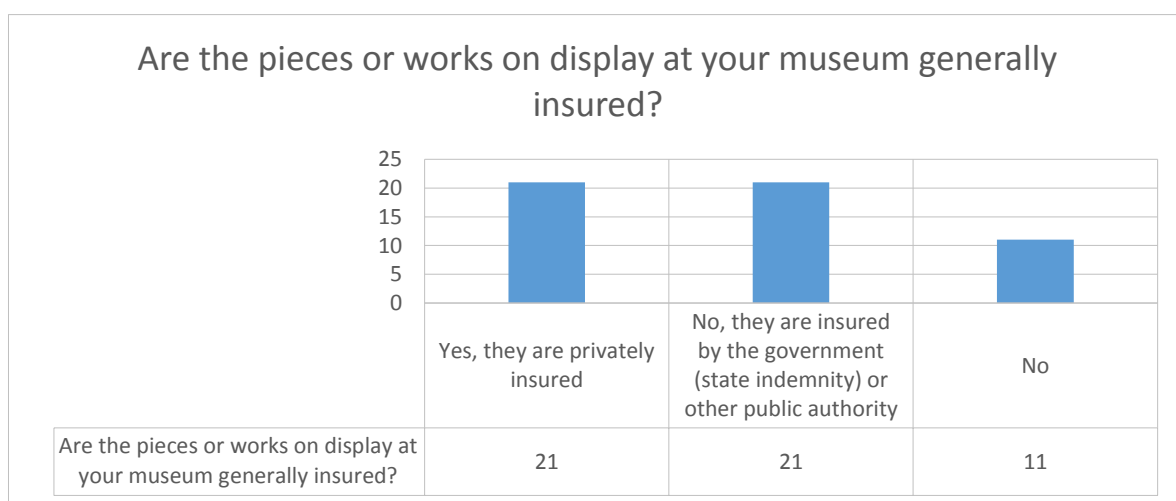
The distribution of responses in this particular question reflects an important fact about the nature of the Finnish museum sector, and that the question should have been better structured. According to the Finnish Museums Association there are over 1,000 museums in Finland (Museoliitto 2015). Most of them are small non-professional museums, which employ only one or two persons. As presented in the chapter 3, there are only 152 professionally managed museums in Finland and it is these organisations which have the potential of hiring full-time staff. The gap between a museum which employs 1 person and a museum which employs 4 persons is significant.



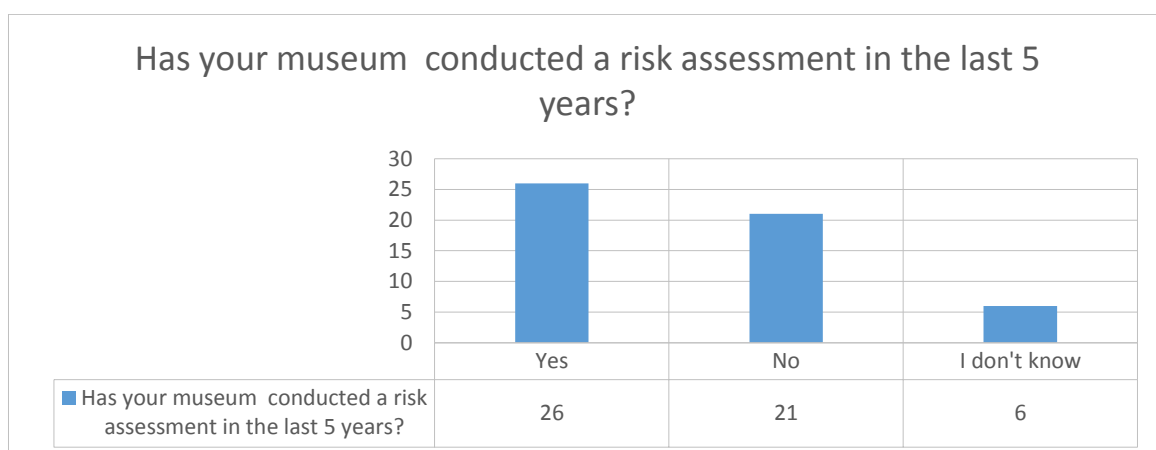
Most of the “moderate” responses came from professional museum that are bigger than average (visitor and staff wise), and most of the “minimal” responses came from average sized and small museums. The “no risk” response was from a local museum located outside of the capital region, and the responder was not able to confirm whether their museum had done a risk assessment. The respondents who selected the “high risk” category were bigger than average, professionally managed museums located in the Southern Finland: one of them had done a risk assessment whereas another of them had not.



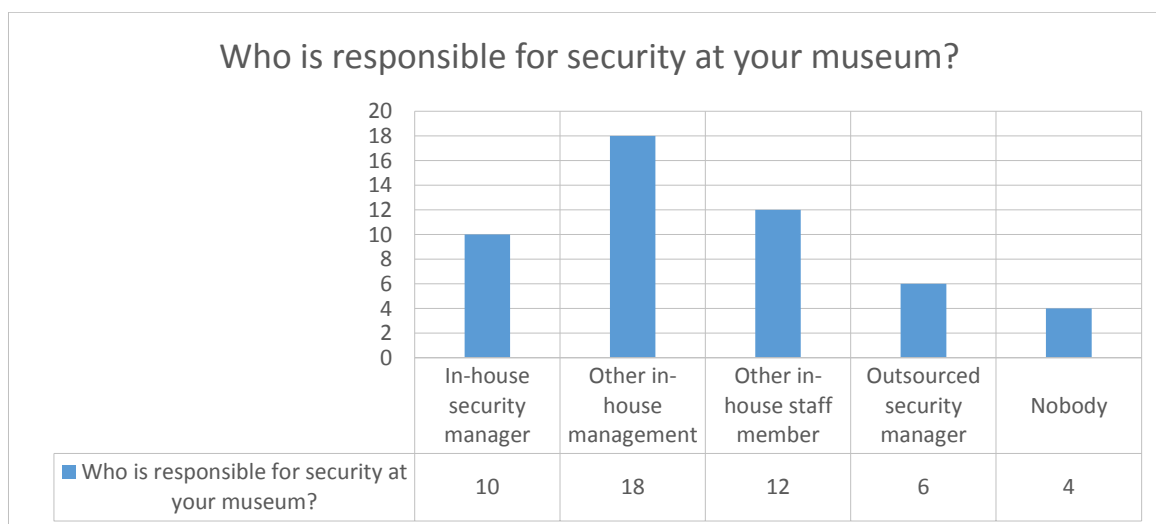
The results from this questions were quite mixed. The responses did not seem to have significant correlations with the size of the respondent's museum. An interesting finding was that around 21 out of 29 of those who answered "yes" in this questions had also performed a risk assessment in the past five years. None of the "No" answers were given by respondents who had not made a risk assessment. When asked about possibly beneficial security/safety services, seven out of the nine respondents who could not answer this question selected at least one security/safety service that they thought would be valuable for their museum.



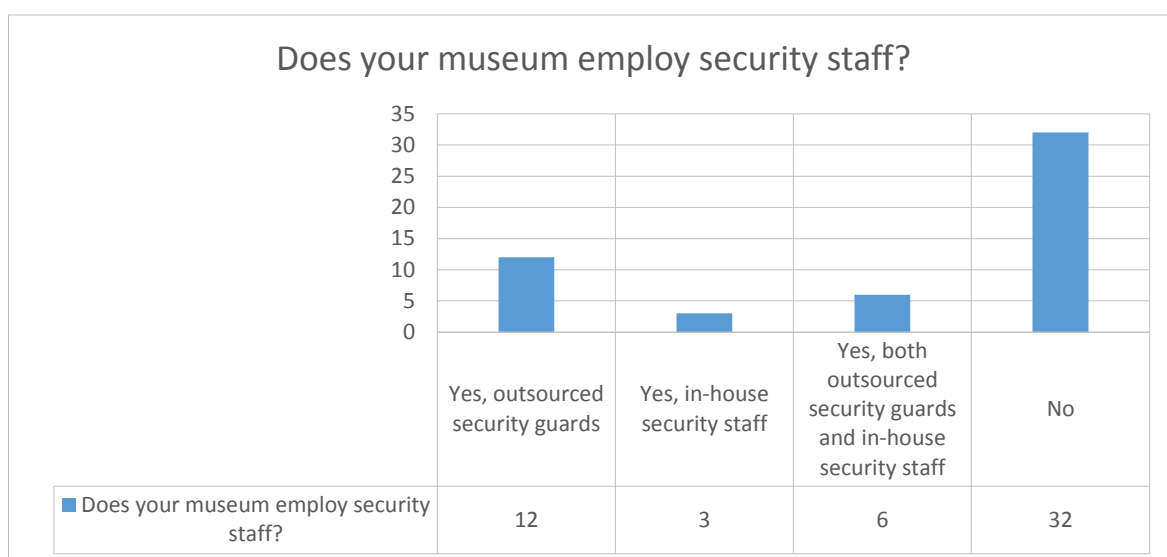
Most of the "no" responses came from professionally managed museums which are bigger than average regarding the amount of visitors and full-time staff. This could reflect the fact that the more art valuables organizations own the more financially unsustainable it becomes for them to insure them. This problem has been tried to solve in Finland with the governmental financial support in the form of state indemnity, which enables museums to exhibit art valuables worth of millions of euros, and which insurance the museums could not pay themselves. Most of the "yes" responses for this questions came from museums which have 0-25,000 visitors annually and 0-10 full-time staff working for them.



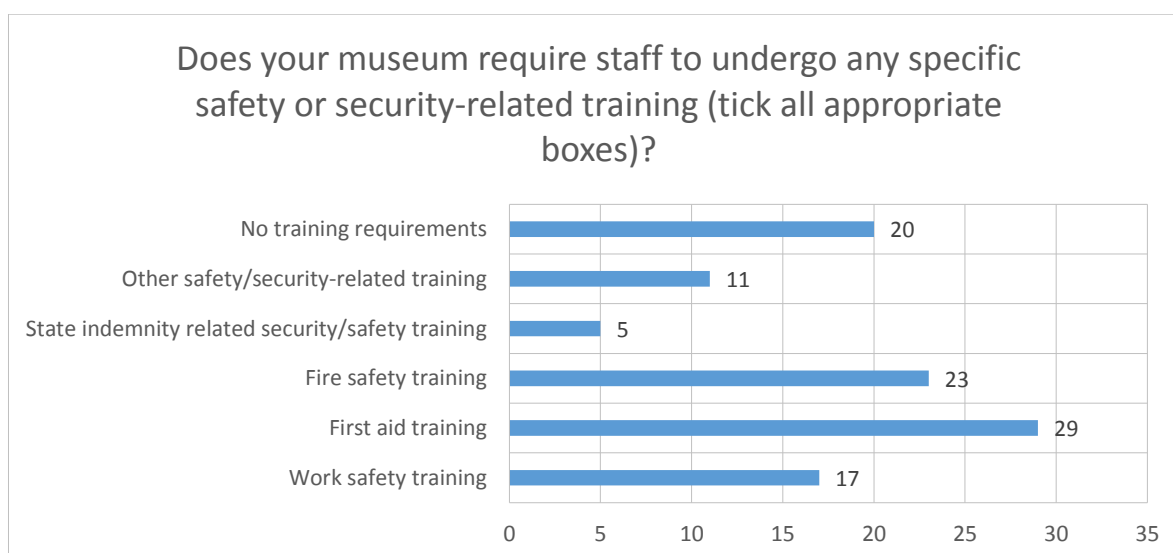
An interesting finding was that around 21 of those who answered “yes” in this questions also believed that their museum was adequately prepared against threats. All of the biggest museums (staff 20-40+, yearly visitor amount 100,000+) except one respondent who selected “I don’t know” had done a risk assessment during the past five years. There was no significant correlation between area of location, museum type or museum size in regards of the responses of this question. Future research into this matter could probe into the reasons why some museums find it valuable to perform a risk assessment whilst other do not.



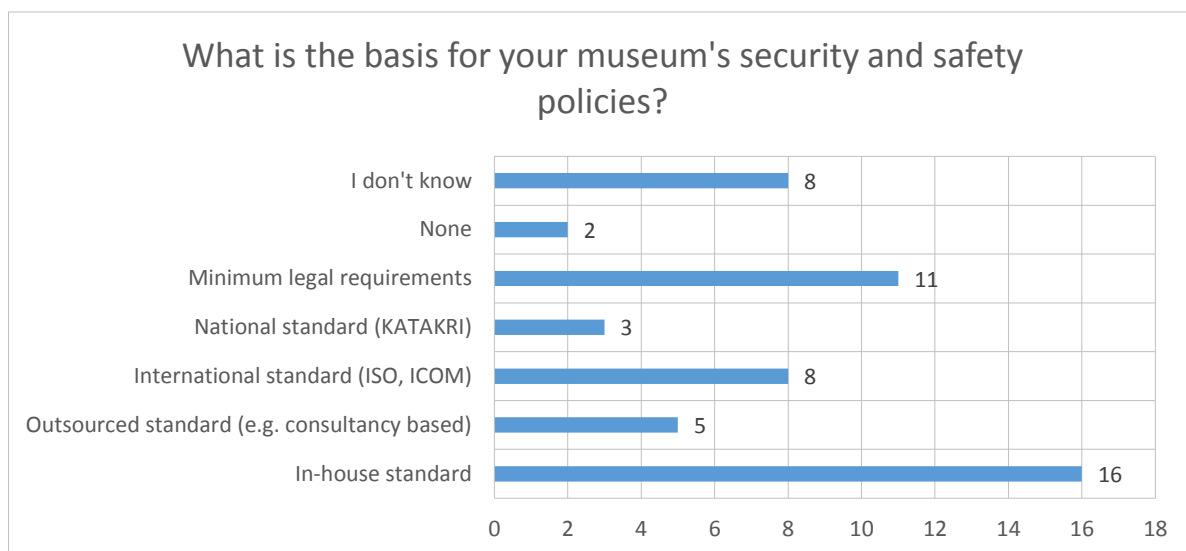
All of the big museums except one had employed an in-house security manager. Responses saying that there was “nobody” responsible for the security came from small and medium sized museums. Four out of six of the responses saying that they use “outsourced security manager” came from museums which annual visitor amount is around 10,000-25,000. The fact that most of the respondents answered that responsibility of the security matter in their museum lies on “other in-house staff member” correlated with the research predictions and information gathered in the interviews.



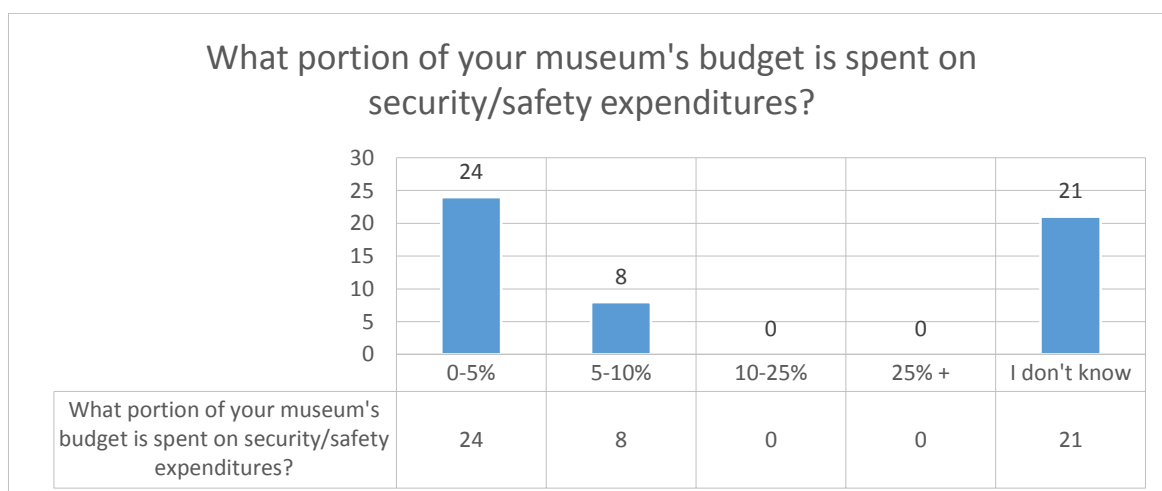
The security staff refers generally here to museum monitors and security guards. All except one of the big museums answered using either just outsourced security guards or both outsourced and in-house security staff. Where it was not surprise that small museums (like local museums) were not using security staff, the amount of “no” answers was not predicted. All expect one of the respondents’ museums who had a designated person responsible of the museum security matters also used security staff in the premises.



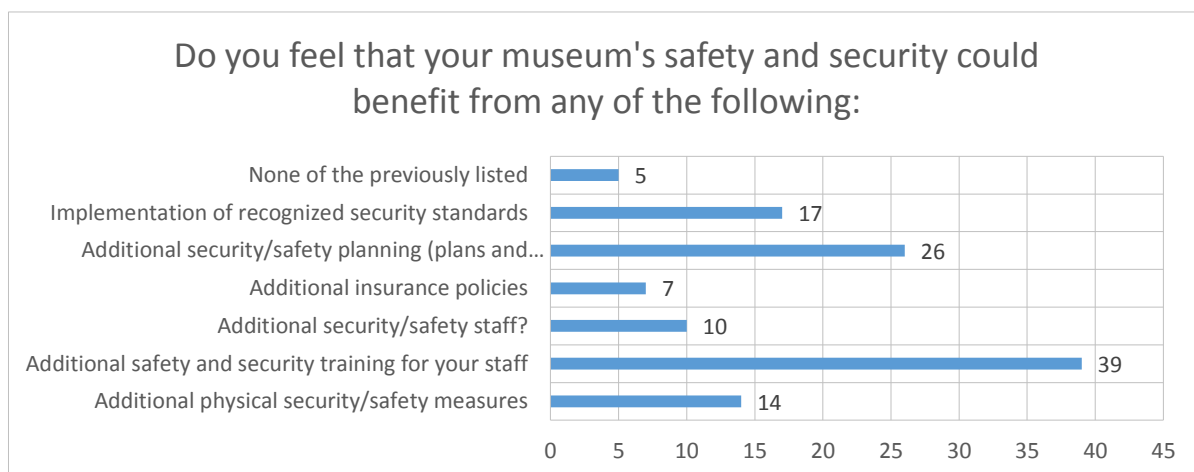
The bigger the museum is the more likely it is the museum to have certain set of training requirements that it requires its employees to have. The responses from smaller museums illustrated that instead of trying to achieve comprehensive set of training, they seem to focus their training resources into certain type of training. Eight out of ten of those respondents who stated that their museum has a designated in-house security manager also stated that they have certain amount of training requirements.



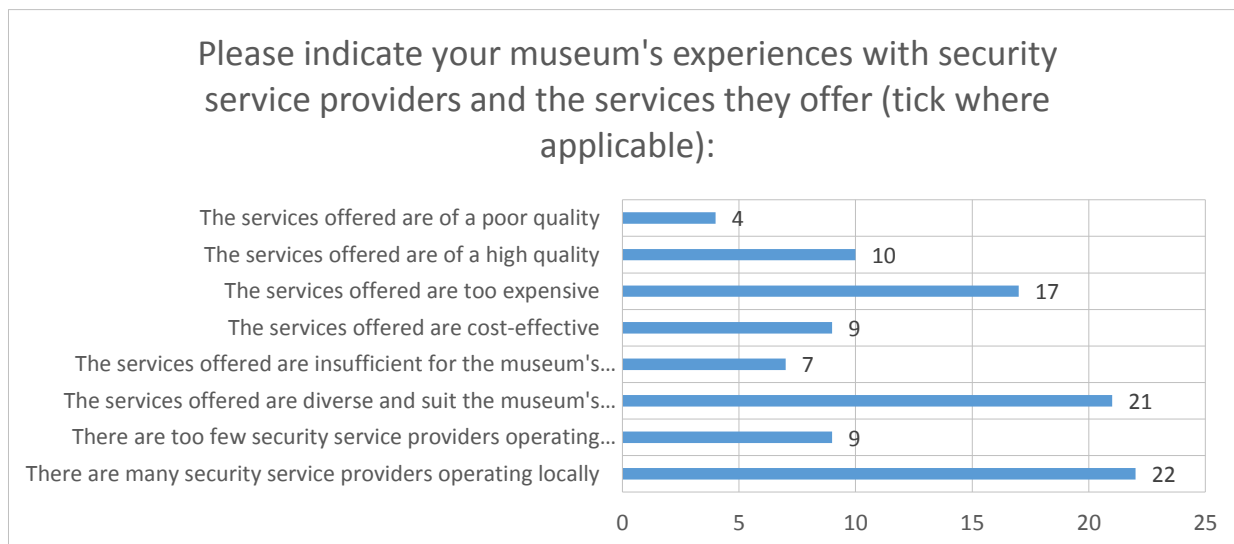
The distribution of responses illustrate that whilst most of the respondents were familiar with their policies, significant portion of the respondent museum base their policies on the minimum legal requirements. Whereas bigger museums tend to base their policies more often on specific standards (like KATAKRI, ISO or ICOM) the museums' own "in-house standards" seem to be more common with small and medium sized museums. Only few of the respondents' museums had used consultant services in the creation of their security and safety policies.



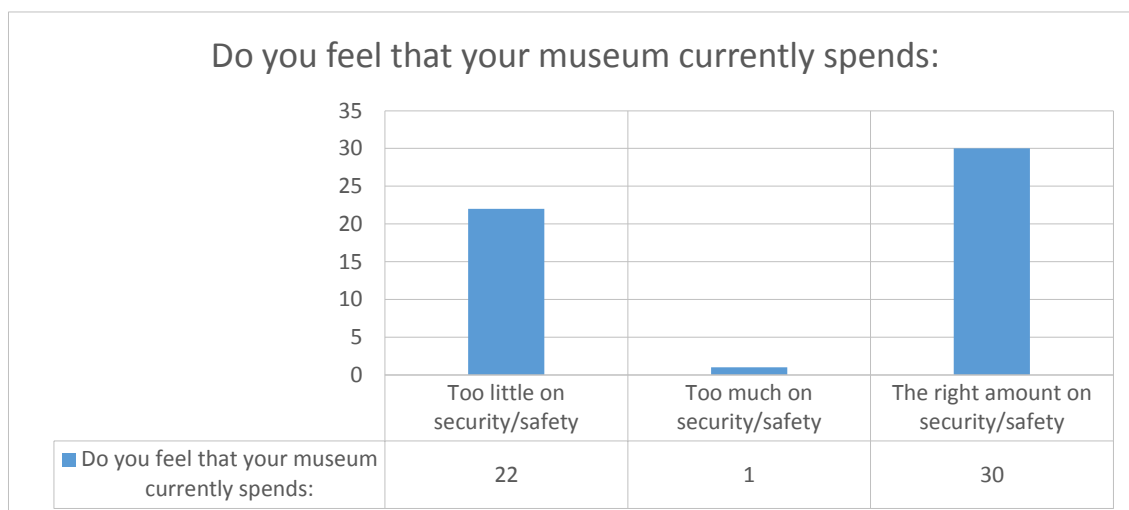
Like predicted many respondents would find it hard to estimate their security/safety budget. None of the bigger museums budgets were bigger than 5 %. In fact all of the responses stating that their security/safety budget is "5-10%" were small or medium sized museums. Over half of the respondents investing more than 5 % into security/safety claimed that they have done risk assessment in the previous years. An interesting find was that there was no correlation between the level of risk the museum thought they faced and the portion of resources they allocated into security and safety.



The fact that most of the respondents selected “additional safety and security training” as one of beneficial services that they could need correlated with the research predictions and results of the interviews. The need for “additional security/safety planning (plans and assessments)” was also brought up during the interviews. The fact that 17 respondents expressed the need for “implementation of recognized security standards” could mean that even though the Finnish museums tend to be aware of the standards, what is lacking is the implementation.



The distribution of the responses illustrates that most of the respondents seem to be somewhat satisfied with the amount of services providers and their service products. Most of these were located in the Southern Finland. Having said that it has to be mentioned that only 10 respondents described the services that they were paying for as “high quality”. The responses showed that on average most of the bigger museums were more in content with their service providers than smaller museums. Especially smaller museums seem to experience the services offered too expensive for them.



The distribution of responses proved to be unpredictable polarized. Whereas only one of the respondents thought that their museum invests too much on security safety, rest of the responses were either “too little” or “the right amount”. Most of the responses expressing that their organisation invested “too little” on security/safety were medium sized museums with two exceptions. Most in content with their current security/safety investments were small museums.

4.2 The interviews

The interviewees were selected for different reasons. All of them were experts in their own areas and their input benefited the thesis research. The recurrent and significant findings that came up in the interviews were related to guidelines/recommendations/standards, the different business opportunities for companies offering security/safety service products, current sector specific risk scenarios and the Finnish museums’ general attitude towards security/safety.

Karim Peltonen was interviewed because he had worked with the national working group of the Hague Protocol 1954, which purpose was to study how the Finnish legislative framework correlated with the article 5 - the safeguarding of cultural property - of the Hague 1954 Convention (Peltonen 2015, Interview). Mikko Perkko was interviewed due to his background in advising museums in security and safety matters as a consultant since the 1980s. Perkko has also written two books about the subject of museum security and safety (Turvallisuuat vai turvattomuutta, Vammalan Kirjapaino Oy, 2006 & Turvallisempi museo, Vammalan Kirjapaino Oy, Vammala, 1994). Leea Vartia was interviewed because of her role as the secretary for the state indemnity board, which assists the Finnish Ministry of Education and Culture in granting the state indemnities for art, historical and other cultural exhibitions, which fulfil the requirements set for the state indemnity by the law and the ministry’s guidelines. Leena Tokila

was interviewed due to her role as the education manager of the Finnish Museums Association (FMA), which acts as the roof association for the Finnish museums (Museoliitto, No date).

The interviews provided contradictory information about the Finnish museum sector specific guidelines, recommendations and standards. Whereas Peltonen was not aware of any comprehensive set of guidelines, recommendations or standards governing the sector (Peltonen 2015, Interview), Perkko (2015 Interview) believed that the Finnish Museum Association, National Board of Antiques, most of the professionally managed Finnish museums other major actors in the Finnish museum sector are in fact aware of the guidelines of the International Committee for Museum Security (ICMS). Perkko also thought that the Finnish National Board of Antiques (NBA) has certain set of security and safety related recommendations that it has for state/municipality owned museums, but that he also believes that most of the museums achieve the minimum security and safety standards through following the legislation (Perkko 2015 Interview).

Perkko's opinion is supported by the results of the questionnaire: only 15.1% of the respondents did not know the basis for their security/safety policies and 81.1% claimed that their museum used some kind of a standard. Both Vartia (2015 Interview) and Perkko (Interview 2015) mentioned the lack of oversight and auditing, which could explain the lack of implementation of guidelines/standards/recommendations that Peltonen was referring into. It would have benefited for the thesis research to interview more museum representatives in order to find out information whether the museum saw any value in the implementation of the recommendations/standards/guidelines. If not, and there are no supervision or auditing, the explaining factor for this could be the lack of incentives in doing so.

According to the interviews most the most prominent current museum sector specific risks are related to accidents and hazards. Peltonen, Perkko and Vartia brought up fire as the most prominent threat to the museums. According to Peltonen water damages pose also a great risk to the museums (Peltonen 2015, Interview). Perkko thought that nowadays Finnish museums are generally well equipped (good burglar alarms and fire detection systems), but the automated sprinkler systems are very rare (Perkko 2015, Interview). Perkko believes that the Finnish museums hesitate using water sprinklers, because of the possible damages. Vartia thought that one of the challenges in the museum safety and security is that many of the particular buildings and facilities tend to be old, which can cause technical problems (Vartia 2015, Interview). Tokila pointed out that Finnish museums and organizations operating in this sector are centralizing their collections, which means more effective and efficient storing, but increased hazard risks (Tokila 2015, Interview).

Perkko thought that because of globalization and interconnectedness Finnish museums are facing similar crime related risks as foreign museums do: vandalism, burglaries, thefts, etc. (Perkko 2015, Interview). Especially controversial exhibitions, which could be related for example to religion, could pose new never seen threats to Finnish museums. Vartia emphasized that one of the major risks in organizing an exhibition in the context of state indemnity is the transportation (Vartia 2015, Interview). The risks in the major exhibitions where state indemnities are in place have actualized only rarely. Vartia stated that the only time that she is aware state indemnities have been paid was because of mishandling of artefacts when transporting them back to their origins (Vartia 2015, Interview).

All of the interviewees were in the understanding of that security and safety are taken seriously. Peltonen explained that the biggest challenges are related to the lack of competences and resources: "Quite many museums are interested in the management of their collections, that is obvious, but also research, presentation and interpretation of the property they own or have in possession. But somehow I always felt that the idea that security or safety goes hand in hand with the collection management was missing. And maybe it was a lack of competence. The people working in the museums, they have a different background, they are more substance people and they feel that safety and security is a strange area and sometimes this attitude problem because we are doing this plan that some authority was requiring" (Peltonen 2015, Interview). Peltonen also expresses that he thought that museum professionals do not necessary experience that security and safety as an integral part of the core business that they are in. Perkko thought that the lack of re-sources makes it challenging for the museum sector to make serious security/safety investments (Perkko 2015, Interview).

The fact that all of the interviewees agreed that there is a need for security/safety services in the Finnish museum sector correlates with the results of the questionnaire: 28.3 % of the respondents felt that their museum is not adequately prepared against threats; 39.6% had not performed a risk assessment for the past five years; altogether 18.9% either did not have or did not know the basis for their security/safety policies and only 9.4% felt that their museum would not benefit from additional security/safety services listed in the questionnaire. The fact that 73.6% of the respondents of the questionnaire expressed that they believed their museum could benefit from additional security/safety training correlates with the information gathered from the interviewees.

Peltonen thought that the Finnish museum sector could benefit from security and safety related training, but for private companies offering these services the lack of resources and the general attitude towards security and safety are a challenge (Peltonen 2015, Interview). Perkko thought that in the Finnish museum sector there is a need for security & safety training (Perkko 2015, Interview). The only organizations that according to his knowledge offer

this kind of specific training are Alertum and schools that offer conservation courses. According to Perkko the FMA offers security and safety related courses through sub-contractors, like Alertum. Perkko agreed that one of the problems with the courses that are provided by the sub-contractors could be that they can be too short and general in nature. Tokila thought that there is a significant need for security and safety both in the museum and in the cultural sector in Finland (Tokila 2015, Interview). When asked about security and safety related training, Tokila explained that most of that is offered by the FMA through external service providers, like Alertum. Tokila says that according to her understanding the quality of the training provided by Alertum has varied a lot. According to Tokila the training that Alertum offers is solely museum monitor related. When asked about it directly Tokila thinks that the Finnish Museums could benefit from tailored and client-specified service solutions regarding training.

Perkko thinks that in general there is need in Finland for service providers which offer security and safety services for the museum sector (Perkko 2015, Interview). Perkko feels that the reason for this shortage of supply is related to the fact that museums have lack of resources. According to Perkko this could be one of the main reasons why the museums are hesitant for investing in security and safety more than they have to be compliant with the particular legislation. Tokila was not sure what is the current situation security and safety wise in the centralization projects, but she thinks that there could be a need for relevant consultancy services (Tokila 2015, Interview). Tokila also thought that there could be need for consultancy services in regards of producing security and safety related documents. Tokila explained that local history museums could be a potential customer segment for a company offering safety and security solutions.

5 Data analysis - presenting the data analysed

The expert interviews and the questionnaire accumulated valuable and relevant information for the purpose of the thesis. The goals of using them as information gathering methods was that they would produce data for all of the research group's theses, and that the methods would complement each other. The key findings of the interview and the questionnaire are that (1) there is a need for security and safety service providers in the Finnish museum sector; (2) these needs can be satisfied with new service products offered by company X; profitable business operations for company X are possible. The key findings are presented and discussed more in detail below.

The results from the questionnaire and the interviews suggest that there is a need for security/safety service providers in the Finnish museum sector. All of the interviewees believed that the museum sector needs more security/service providers. According to the questionnaire only 54.7% of the respondents thought that their museum was properly protected

against threats; only 49.1% had done a risk assessment in the past five years; 37.7 % did not have any security/safety training requirements for their staff; 18.9% were not aware of on what their safety/security policies were based on; only 9.4% thought that their museum would not benefit from more security/safety related services; 41.5% thought that their museum was spending too little on security/safety; 30.2% thought either that there are too few security service providers operating locally or that the services offered are insufficient for the museum's needs.

The data gathered also suggests that security/safety are seen important in the museum sector and that there is willingness to invest into security/safety. The interviews and results of the questionnaire suggest that one of the challenges for companies trying to offer the services is the lack of resources the museums have. To overcome this challenge, the interviews suggest that in order for the company X to make a successful market entry, it would need to form strategic key partnerships with sector specific central organisations, universities and with specialized service providers. In order for the market entry to be profitable the revenue streams would need to comprise multiple elements and external, possible governmental or EU, funding. Based on the data the key activities of the company X should include plans and assessments, training and consultancy service. After profitable market entry the company X's should have established a significant market share and it should be able to operate profitably without external funding.

The data suggests that one of the specific service products that the company X should include in their offerings should definitely be related to training. All of the interviewees said that more security/safety related training is needed in the Finnish museum sector. Also the results of the questionnaire supported these opinions: 73.6% thought that their museum could benefit from additional security/safety training; 37.7% had not security/safety training requirements for their staff and 17 % could not say whether their museum was adequately protected against potential threats. According to the data the training services should be intended for many organizational levels: the board, management and staff. Customer segmentation plays an important part in this enabling the company X to optimize its cost structure and revenue streams. Both the interviews and the results of the questionnaire suggest that the museum sector lacks the culture of security/safety. This could explain why many museums do not have a designated person responsible of security/safety and why the investments on security/safety are low. Awareness could create more demand for the particular services.

The two other service products that the research data suggest the company X should have, the plans and assessments and other consultancy services should have good amount of market demand based on the data gathered. Only 49.1 % of the respondents had made a risk assess-

ment during the past five years, and yet exactly the same amount of respondents, 49.1%, expressed that they thought that their museum could benefit from additional security/safety planning. As Tokila (Interview 2015) explained in her interview the need for security/safety plans and assessments could increase in the near future as the centralization projects increase. The consultancy services could lead into projects done with key organizations in the sector. As the interviews and the questionnaire illustrated there is a need for the implementation of museum sector specific recommendations, guidelines and standards. Baring this in mind, one of this type of projects could be a developmental project which would aim at the development and/or implementation of an established set of security/safety standards, recommendations, guidelines and/or standards. In this, cooperation with universities could be useful.

These relations could develop into key partnerships. The reputational gains from this kind of activities would help the company X achieving important client networks, and ensuring business continuity. External funding in this kind of projects would play an important part. Enabling museums to achieve security and safety standards should be done through consultancy projects focused on prominent exhibitions where the lenders of art, insurance companies and other parties require certain set of security and safety standards to be achieved. A good example of this kind of exhibition was the Didrichsen project, but many other kind of service products can be positioned around these exhibitions. For example, museums applying state indemnities and perhaps even the state indemnity board itself could benefit using a service provider offering state indemnity application process management as a turnkey delivery service. With this type of projects one of the key selling points for the company X could be to empower its clients to tap into funding streams, which enable them to purchase company X's services.

The projects described earlier also provide opportunities for a "rent-a-security-manager"-type of a service in which the company X would provide a designated security manager responsible for taking care of for example an art exhibition. This type of a service would not necessary be limited only to exhibitions, because the research shows that the need for this sort a service exists in the particular market. The questionnaire shows that only 18.9% of the respondents' museums have a designated person responsible solely on security and safety matters. 34% answered that their museum has "other in-house management" and 22.6% stated that their museum has "other in-house staff member" responsible of security and safety. This refers to the things said in the interviews of Peltonen and Perkko (Interview, 2015) where they both stated that the people responsible of security and safety matters in museums are generally museum professionals who do not have capabilities or resources to

manage security and safety matters. Only 11.3% of the respondents' museums had used outsourced security and safety manager, which illustrates that the idea of rent-a-security-manager could have potential.

6 Business model canvas

"A business model describes the rationale of how an organization creates, delivers, and captures value" (Osterwalder & Pigneur 2010, 14)

As a concept business model has various definitions. Most of them agree that business model describe how businesses generate income by delivering the value for customers (Osterwalder & Pigneur 2010, 15) by systematically illustrating the different factors and processes that the value creation comprises in the organizational structures (Vliet 2014, 4). Business models are integral part of the global 21st century market economy in which millions of different customers, consumers and investors have the opportunity to choose which of the businesses fulfill their needs the best (Teece 2010, 172). Business model can be seen as strategically effective and efficient decision-making tool and it describes how the corporate strategy is implemented in the business operations (Ghezzi 2014, 1). The dynamism and flexibility of the business model enable business models to be adjusted and changed (Saarelainen 2013, 16). In the end all the business models are based on customers (Osterwalder & Pigneur 2010, 20).

"The business model is like a blueprint for a strategy to be implemented through organizational structures, processes, and systems" (Osterwalder & Pigneur 2010, 15).

The business model canvas is a business management tool, which enables its users to describe and analyze business factors, functions and potentiality (figure 9). It can be used both internally and externally as an illustrative tool to explain what the business does for the business owners, employees, stakeholders or investors (Osterwalder & Pigneur 2010, 15.). The business model canvas includes nine building blocks, which are: customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships and cost structure (Osterwalder & Pigneur 2010, 15). The business model canvas enables visual business function conceptualization using "a shared language" (Osterwalder & Pigneur 2010, 15), which allows its user to comparatively analyze different business models, develop them strategically and create new lean and adaptable business models (Osterwalder & Pigneur 2010, 15).

The Business Model Canvas					Designed for:	Designed by:	Date:	Version:
Key Partners	Key Activities	Value Propositions	Customer Relationships	Customer Segments				
	Key Resources		Channels					
Cost Structure			Revenue Streams					

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 The masters of business model generation and Strategyzer

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Figure 10: The business model canvas developed by Osterwalder and Pigneur (Strategyzer 2015)

6.1 Customer segments

Customer segments represent the various groups of customers - e.g. people, organizations, businesses - that companies targets to “reach and serve” (Osterwalder & Pigneur 2010, 20). Customer segmentation refers to the process in which companies aim to map out customer groups and satisfy their needs better than their competitors through focused marketing efforts (Bergström & Leppänen 2011, 117). It is imperative for businesses to comprehend to whom the business is creating value and who are its most important customers. Potential customers are divided into different segments so that their distinct needs, problems, behaviors and values can be detected better (Payne 2005, 65-66).

Customer groups that represent different customer segments can be based on a defined set of segment factors (Payne 2005, 65). The framework for the customer segmentation process is based on the business’ core know-how and resources (Payne 2005, 68). According to Osterwalder and Pigneur (2010, 20) customer groups should be considered as different segments if: “(1) their needs require and justify a distinct offer; (2) they are reached through different

Distribution Channels; (3) they require different types of relationships; (4) they have a substantially different profit-ability; (5) they are willing to pay for different aspects of the offer.” The segments need to be reachable and significant enough for the marketing purposes (Payne 2005, 68). The business’ operations, services and marketing needs to be adapted to suit the individual needs for a particular segment group (Payne 2005, 66).

Company X’s customer segments are the following: (1) regional art museums, specialized museums, literary museums, literary museums, museums of cultural history, provincial museums, local museums, art museums and national specialized museums, which have (a) 0-10 000 visitors, (b) 10000-50000 visitors, and (c) 50 000 + visitors yearly; (2) industry specific roof organizations; (3) private collections owned by (a) individuals and (b) companies, organizations, foundations and municipalities; (4) universities and education organizations. Company X’s segments are defined here in accordance with the Finnish museum sector and with the primary market it creates. The company X’s objective is to make a successful entry into the primary market, which would enable it to reach the Finnish cultural sector.

6.2 Value propositions

Value proposition describes the value that a business is creating for its clients by providing its services or products by either solving a client problem or satisfying a client need (Osterwalder & Pigneur 2010, 22-23). It is imperative for businesses to understand what value they are delivering and what customer problems and needs they are satisfying. A business cannot operate in the markets if it does not deliver value for its clients (Osterwalder et al. 2014, 16). The customers will choose the products and services which deliver the most value for them if they are designed, tested and delivered in accordance with the customer needs (Osterwalder et al. 2014, 4). Businesses need to evaluate how their value proposition differs from their competitors. Ideally value proposition creates a competitive advantage, both for the business itself and for its clients (Osterwalder et al. 2014, 164). The value proposition is different for each customer segments, and businesses need to evaluate what services and products they are offering for them. Value proposition comprises factors including, for example: newness, performance, customization, design, brand, price, cost reduction, risk reduction, accessibility, usability (Osterwalder & Pigneur 2010, 23-25).

Company X’s overall value proposition concerning all of its customer segments comprises the fact that the specialized security and safety expert solutions that it provides are individually tailored for each client with a comprehensive customer-centric approach. Its value proposition differs from its competitors, who do not present individually custom-fitted solutions, but who instead focus on standard services. Company X’s value proposition accumulates a competitive advantage for its clients by helping the client to implement global and national security and safety standards, developing the organizational security and safety culture, enabling

the clients to lower their insurance fees by increased level of security and safety, reducing the clients' losses caused by accidents, hazards, criminality et cetera, increasing clients' chances to host international and national exhibitions and having the opportunity to receive more art/artefact/item loans, providing a cost-effective outsourced turnkey service when acquiring state indemnity.

6.3 Channels

Distribution channels illustrate how a business communicates and interacts with its customer segments trying to deliver their value proposition (Osterwalder & Pigneur 2010, 26). The relevant distribution channels for a business model are highlighted by the fact that distribution channels connect the company with its customers positioning them as significant elements when creating, managing and developing the customer relationships and the customer experience (Osterwalder & Pigneur 2010, 26).

The distributions channels have multiple purposes: to permit the availability of products and services, to increase the awareness about the business' services and products, to help the client to assess the value proposition that is offered, to act as a channel for sales, purchases, customer feedback and after sales support (Osterwalder & Pigneur 2010, 26). A business may use its own distribution channels, or connect with customers through its partners (Osterwalder & Pigneur 2010, 26). A business can deliver its value proposition through manifold of distribution channels. For a business the most profitable way to operate its distribution channels is to manage them effectively and efficiently. Business need to know how their distribution channels integrate into each other, which channels are the most cost-effective and define the targets set on each of the channels.

The way a business connects with its customers through its distribution channels depends on the type of the particular customer segment and the distribution strategy the business is implementing (Payne 2005, 120). An optimal distribution strategy can have a significant effect on the value delivered for the client, and create competitive edge for both parties. It is important for businesses to research how their competitors' distribution channels operate and how the customers would like to be reached. Proactive and actively adapting distribution channels enable a business to continue to produce value and come up with new innovative ways to deliver it.

Company X's distribution channels for its services are divided into own and partner channels. Company X is able to reach its client through direct personal sales and boosting awareness of its services through its Web-page and networks. The partner channels are at least as important for the company X than its own channels. The central roof organizations of the Finnish museum sector play a key role in informing the Finnish museums about the company X's

services. Organizations, like the Finnish Museum Association, are able to reach most of the Finnish museums for example through their mailing lists, Web-pages and events. Well managed coordination with particular roof organizations, which some are also key partners, ensure that the Finnish museums and art operators are able to get information about the company X's services from credible and trusted sources. The Finnish museums are able to purchase company X's services directly or indirectly. Company X should consult its clients about different financing options that they are able to tap into. Delivering the service with high quality of client satisfaction is one of the reputational corner stones of the company X.

6.4 Customer relationships

Companies' strategic decisions on how they connect, communicate and interface with their customer segments determine the quality and nature of their customer relationships (Osterwalder & Pigneur 2010, 28). Through customer relationships companies seek to attract new customers, manage their existing customers and promote their sales (Osterwalder & Pigneur 2010, 29). Promoting customer relations instead of making contingent sales for various different customers is more beneficial for a company in the long run to create, manage and develop their existing customer relationships in a way that they are based on mutual trust, predictability and sustainability (Osterwalder & Pigneur 2010, 29). Value is being created as the service relationship between a business and its customer is established by delivering the service in to the sales (Pralad & Krishnan 2011, 22 - 23).

According to Osterwalder and Pigneur (2010, 28-29) the following represents different kinds of customer relationship types:

- Personal assistance (the customer gets support through human interaction. For example, after sales support done face-to-face or through email)
- Devoted personal assistance (personalized and tailored customer assistance)
- Self-service (no direct customer interaction)
- Automated services (an upgraded version of self-service where automated processes produce customer interaction)
- Communities (which connect the customer not just with the company, but also with other customers. For example online communities)
- Co-creation (the company and its customers may participate co-creating value. For example when customers are asked to write reviews, or design content).

Company X's customer relationships are based on devoted personal assistance. Managing and developing the customer relationships is one of the corner stones for company X's business operations. When establishing the company customer relations need be strategically planned

and managed. Due to the small size of the market of the Finnish museum sector customer relationship management cannot fail, because of the possible reputational losses for the company X. Repairing the re-developing company X's reputation in the market would cause sizable costs for the company. Special attention needs to be focused on providing proper after sales support, which creates continuity for the business operations. As company X seeks to operate in the market for a long period, sales strategy is implemented to work in the long term instead of making short term profits.

6.5 Revenue streams

Revenue streams describe the process through which a business gets its income (Osterwalder & Pigneur 2010, 30). Typically this income is derived by offering services and products for customers who recognize the value created and are willing to pay for it (Osterwalder & Pigneur 2010, 30). Examples of revenue streams can be selling of assets, charging usage, subscription or brokerage fees, lending/renting/leasing, advertising, and licensing (Osterwalder & Pigneur 2010, 31-32). Revenue streams can also include financial support that a business receives from a governmental institution.

For a business it is imperative to understand for what each customer segment is currently paying for the company. Likewise it is very important for the company to find out how each of these segments would prefer to pay for them (Osterwalder & Pigneur 2010, 30). It is also important to research how much would the customers be willing to pay, and to analyze how the particular paying methods and pricing mechanisms relate with the business' revenue streams. Understanding this can enable the business to create "one or more Revenue Streams from each Customer Segment" (Osterwalder & Pigneur 2010, 30). Business can develop various kinds of customer segment or client centered pricing mechanisms, like "fixed list prices, bargaining, auctioning, market dependent, volume dependent or yield management (Osterwalder & Pigneur 2010, 30).

Company X's revenue streams, which ensure the profitability and continuity of the firm, are based on the selling of safety and security services and solutions for the Finnish museums, owners of private art collections, and different organizations operating in the sector. The company X's core business is consultancy, at least at the starting phase of the business. The main reasons for this are based on the facts that the cost-benefit ratio in consultancy business can lead to substantial profitability and that the fixed costs can be managed to be relatively low, which supports profitable business operations. Company X's pricing mechanisms that it uses are closely integrated with the customer segmentation. Even if it won't be profitable for the company X to offer its services for small museums, semi-generic services for them should be offered as cost-effectively as possible so that the company X's business grows and it achieves reputational gains, which are imperative in this type of sector. Middle sized

and bigger museums in Finland form the profitable revenue streams for the company X and they should be balanced in the way that the company X would be reliant on a single client. In the start phase of the company governmental funding and special project funding will be applied. Even though the company X needs to be able to sustain profitable operations on its own and not to rely on external support, external funding options should be mapped and possible applied when appropriate. Innovative funding channels should be mapped out and offered for its clients.

6.6 Key resources

Businesses need resources in order to generate revenue through operating their key business activities, which are based on their value propositions (Osterwalder & Pigneur 2010, 34). Therefore key resources and key activities are closely interlinked (Osterwalder & Pigneur 2010, 34-35), but businesses need to also consider what are the key resources needed for distribution channels, customer segments and revenue streams. The key resources can be physical (e.g. facilities, equipment, systems), intellectual (e.g. brand, patents, copyrights), human (e.g. scientists, prominent experts, skilled professionals), and financial (e.g. cash, credit, stock options) and they are “the most important assets to make a business model work (Osterwalder & Pigneur (2010, 34-35).

The value of key resources increases in accordance with their rarity and uniqueness (Collins & Montgomery 2008, 100-102). If there is abundance of a company’s key resources, the quality of those resources is highlighted (Collins & Montgomery 2008, 101). Hence the high quality of key resources and using them optimally and efficiently can become a competitive advantage for businesses (Collins & Montgomery 2008, 102). Key resources are critical for businesses if they cannot substitute them and therefore businesses must invest in securing and developing their key resources strategically (Collins & Montgomery 2008, 100-102).

As a consultancy business offering specialist services the company X’s key resources relate to human intellectual resources, which are also the source for company X’s competitive advantage. The know-how is what the company X sells and therefore brand creation, management and development, and the importance of intellectual rights are highlighted. The lack of prominent experts operating in this particular sector means that the company X should be able to charge price premium for its services. It also means that it should protect its assets in this regard properly. Because of the fact that the human intellectual resources are critical for the company X’s functions, the importance of human resource management and development is highlighted.

6.7 Key activities

Whereas key resources describe the assets the businesses must have, key activities describe processes that companies must do. Key activities are vital business processes through which companies generate their revenue (Osterwalder & Pigneur 2010, 36) and without them companies cannot operate. Key activities form the core of the business operations and they are established around the value propositions, which enable the businesses to deliver value for their customers (Osterwalder & Pigneur 2010, 36). Businesses need to consider what key activities do their distribution channels, customer segments and revenue streams require (Osterwalder & Pigneur 2010, 37).

Osterwalder and Pigneur (2010, 37) categorize businesses into three different categories: (1) production (e.g. manufacturing companies, which focus on production); (2) problem solving (e.g. consultancy firms, which core know-who relates to innovation and problem solving); (3) platform/network (e.g. “dot-com companies”, which provide services mostly on the Internet). Most companies invest on creating, managing and developing their key activities. Key activities are determined by business strategies, sector and model, which govern the allocation of resources into certain key activities (Osterwalder & Pigneur 2010, 37).

Company X’s key activities revolve around offering security and safety solutions and services for museums, owners of private collections and relevant sector specific organizations that operate in Finland. In the beginning stage of the company X one of its key service products will relate to training, risk assessments, security and safety planning. This is because through the research it became clear that the Finnish museums have the need for these services.

Accredited training can be implemented into sector specific standards, and the description of training services frames its flexibility as an export service product. Training services can be sold as part of integrated service package which includes other services. Because of the nature of the company the service focus should be in offering comprehensive professional consultancy services instead of fragmented service solutions. Designing tailored organizational security and safety models for the Finnish museums yields more business continuity and profitability for the company X than trying to sell one-off deals for example in risk analysis consultancy. Promoting the creating of organizational safety and security culture should be one of the company X’s key selling points. The training services offered should include all the relevant operators from employee to the shareholder level. As the company X’s key activities are based on specialist problem solving the human resource management should aim to develop the employees’ skills and competences through courses, conferences and international cooperation.

6.8 Key partnerships

Key partnerships are “the network of suppliers and partners that make the business model work” and they are the companies’ stakeholders - e.g. end-users, retailers, employees, financiers - that matter the most (Osterwalder & Pigneur 2010, 38). Businesses can acquire key partners for various purposes: when they are pursuing to mitigate the risks, access to resources or to develop their business models (Osterwalder & Pigneur 2010, 38). Companies can outsource some of their key activities to their partners, which transforms them into key partners (Osterwalder & Pigneur 2010, 38).

Partnerships can be established on various agreements that mutually benefit both parties and help them to create value for their customers (Osterwalder & Pigneur 2010, 38). According to Osterwalder and Pigneur (2010, 38-39) key partners can be divided into four different category, which are: “strategic alliances between non-competitors; strategic partnerships between competitors; joint ventures to develop businesses; buyer-supplier relationships to assure reliable supplies”. In order to manage and develop their key partnerships accordingly, the businesses choose their key partners strategically.

The importance of key partnerships for the company X, especially in the beginning phase, cannot be overstated. The relative small size of the Finnish museum sector means that there are certain key organizations whose cooperation and partnership is imperative in order for a businesses, like company X, to enter the market and operate in it successfully. Central roof organizations like the Finnish Museum Association or the governmental organizations like Finland's National Board of Antiquities have significant influence in the sector. Also certain individual museums, which have a long history in operating in the sector and which are able to attract significant amount of publicity, visitors and esteemed exhibitions can provide the connectivity needed for company X's kind of businesses. Because of the specific nature of the cultural sector transparency, trustworthiness and systematic way of doing business are imperative for the company X's operations. Like the museums themselves, also companies providing services for the museums rely on their reputation. The key partnerships that the company X establishes can include organizations outside the museum sector. These partnerships can include for example companies providing a specific service product, like technical equipment and its maintenance that the company X implements as a part for its service product. Also partnerships with training accreditation with a recognized organization should be considered, if benefits of doing so provide sustainability for the business operations in the long run and reliable information about the client market's willingness to commit is confirmed.

6.9 Cost structure

Cost structure includes all the financial costs that the business operations accumulate. In other words, cost structure refers to all of the necessary expenses that make the business model work. All of the most essential business activities - creating the value for the customers; creating, managing and developing the customer relationships; and generating revenue - accumulate costs. According to Osterwalder and Pigneur (2010, 41) the following elements outline business models' cost structures:

- Fixed costs (are not production volume dependent, e.g. facility rent costs)
- Variable costs (production volume dependent, e.g. raw materials expenses)
- Economies of scale (higher production lowers the production costs)
- Economies of scope (larger business operations reduce costs per unit).

All businesses pursue to reduce their incurring costs, but not all business models are based on low-cost strategy. According to Osterwalder and Pigneur (2010, 41) companies can be classified into two categories based on their cost structures: cost-driven and value driven. The low-cost strategy consist is based on an idea that reducing business operation costs has an intrinsic value and it positions low-costs as a competitive advantage factor. Low-cost driven businesses are willing to negotiate about the quality of the value they are creating, because their business models' customers are buying their products and services as a result of the low prices. Low-cost driven companies often use outsourcing and automation (Osterwalder & Pigneur, 2010, 41). Value-driven strategy pursues competitive advantage through the high quality of value, which the value-driven companies' business models' customers are willing to pay for. Customization, personal and dedicated customer service and high-end products and services are examples of value-driven strategy (Osterwalder & Pineur 2010, 41).

As a value driven business, company X seeks to charge the price premium for its services and to keep the fixed and variable costs as low as possible. The company is not, for example, seeking to rent an office for itself. The in-house meetings with the staff can be done through video meeting applications, client meetings can be done in the client's facilities (or in an office that one can rent for day), and the latest technological possibilities, like virtual working platforms, can help company X doing remote work.

7 Summary

This thesis aimed at establishing a profitable business model for the company X. The information for establishing the business model was derived from three main data sources: the industry expert interview, the questionnaire and the literature. The research shows that the

company X's business model should enable it for making a market entry and operate profitably in the market. The fact that the Finnish museum sector suffers from the lack of resources can be bypassed with appropriate business model positioning, multiple revenue streams and external funding channels, targeted sales strategy and customer segmentation.

Company X's business model produces value for its clients by offering specialized security and safety expert solutions that are tailored for its clients with a comprehensive customer-centric approach. Its key resources are intellectual, which highlights the importance of the human resource management, brand recognition and copyrights regarding service innovations. The company X's key service products are based on consultancy work. The company X's key activities include services like rent-a-security-manager, risk assessments, security and safety planning, security and safety training and project management services. The revenue gathered from the consultancy work accumulates on average high profits and low expenses, because of the high quality of the services and the minimal fixed costs. The sales strategy of these services is aligned with the fact that the market suffers from scarce resources, and innovative funding channels are an integral part of the selling of services.

Company X's key partnerships are with the sector specific central organisations, specialized service providers and educational organisations. The key partners help company X to outsource certain set of functions, promote its services and commit strategic alliances which ensure the company's business continuity in the long run. Company X's delivery channels and its partnerships are closely interlinked. The key partnerships demand high quality customer relationship management, which create continuity for the company X's business operations. The significance of reputational gains achieved through high value services and delivery are amplified. Company X's customer segments are created into a set of groups with the purpose of optimization. The segments are professionally managed regional art museums, specialized museums, literary museums, literary museums, museums of cultural history, provincial museums, local museums, art museums and national specialized museums; industry specific central organizations and universities; private collections owned by individuals, companies, organisations, foundations and municipalities.

7.1 Assessment of personal learning

The thesis process is a comprehensive developmental operation which enable students' professional growth (Laurea 2011, 9). The thesis process evolves the students' professional capabilities, which the students are later able to transit into job environments where they can produce new innovations and work models (Laurea 2011, 9). Laurea Applied Sciences evaluates theses based on authenticity, usability, partnership and research orientation (Laurea 2011, 9). According to Laurea (2011, 9) the theses should be positioned in a way that they

would serve the needs of work life and support the academic research done in Laurea Applied Sciences. It is my understanding that these criteria were successfully satisfied in this thesis.

This thesis process started in the autumn of 2014, which is around a year and a half later than the final work was returned for evaluation. The fact that the thesis process was long and that it was done simultaneously with the Didrichsen project ensured that a valid research process was followed. The selection of the topic of the thesis helped the thesis process, because I had some level of professional experience from the sector relating to the thesis topic. It was challenging to manage the thesis operation, because the research group consisted of three thesis workers. Yet this highlighted the importance of collaborative skills, which are much needed in today's work environments. The thesis process taught me resilience and I learned to value more my own capabilities and skills. The thesis process was successful in the sense that I felt I grew professionally along the way.

The idea for the thesis came from the Didrichsen project, which turned out to be an acknowledged developmental project. Personally the freedom to create, envision and to trust one's professional capabilities, which the project allowed me to have, both sparked the idea of entrepreneurship and made me understand that more research was needed in the sector of museum security and safety in Finland. The result of this is a thesis which is based on finding innovative solutions into real work life challenges and accumulating new knowledge about the phenomena itself.

Special thanks needs to be presented to the Didrichsen museum, Laurea University of Applied Sciences, the project supervisors and the research colleagues who made it all possible.

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Figures

Figure 1: The research process adopted from Yin (Yin 2012, 2).

Figure 2: Professionally managed museums in Finland (Museotilasto 2014, 5)

Figure 3: share of museums by museum group (Museotilasto 2014, 5)

Figure 4: Share of museum units by museum type (Museotilasto 2014, 6)

Figure 5: Museum ownership (Museotilasto 2014, 6).

Figure 6: Museum funding (Museotilasto 2014, 7)

Figure 7: Museum funding 2012-2014 (Museotilasto 2014, 8)

Figure 8: Museum expenditure (Museotilasto 2014, 11)

Figure 9: Museum expenditure 2012-2014 (Museotilasto 2014, 11)

Figure 10: The business model canvas developed by Osterwalder and Pigneur (Strategyzer 2015)

Figure 11

Tutkimustyön esittelykirje

Allekirjoittaneet ovat kolmannen vuoden Security Management -koulutusohjelman opiskelijoita Laurea ammattikorkeakoulusta, jotka tämän kirjeen avulla pyytävät yhteistyötänne opinnäytetöidensä valmistumiseksi ja suomalaisen museoturvallisuuden edistämiseksi.

Työskentelimme Helsingin Kuusisaarella sijaitsevan Didrichsenin taidemuseon kanssa huhtikuusta 2014 helmikuuhun 2015, jonka aikana suunnittelimme ja sovelsimme käytäntöön turvallisuusratkaisuja Edvard Munchin näyttelyä varten. Tänä aikana kiinnostuimme myös laajemmin suomalaisen museoalan tämänhetkisestä turvallisuustilanteesta. Sen seurauksena valmis-
telemme nyt aiheesta kolmea opinnäytetöitä, joiden tarkoitus on tutkimuksen kautta selvittää tarkemmin suomalaisten museoiden tämänhetkistä turvallisuustilannetta, arvioida havaittuja kehitystarpeita ja kartoittaa museoalan turvallisuustarpeiden palveluntuotannon liiketoimintamahdollisuuksia.

Pyydämme yhteistyötänne tutkimustyön tekemiseksi vastaamalla lähettämäämme kyselylomakkeeseen ja järjestämällä aikaa erikseen sovittavaan henkilökohtaiseen haastatteluun, mikäli mahdollista. Olemme tietoisia aiheen luottamuksellisuudesta, ja voimme vakuuttaa teille, ettemme julkaise opinnäytetöissämme yksityiskohtaisia tietoja museoiden turvajärjestelyistä.

[Täytä kyselylomake painamalla tästä.](#)

Lomake on englanniksi, sillä englanti on Laurean turvallisuusalan kansainvälisen linjan opetuskieli.

Tutkimustyömme tarkoituksena on tuottaa tietoa sekä suomalaiselle museo- että turvallisuus-
alalle siitä kuinka museoita, museoiden henkilökuntaa ja vierailijoita, sekä näyttelyesineitä voidaan suojella paremmin.

Kiitos ajastanne. Toivomme, että olemme yhteydessä pian.

Mikäli teille herää kysymyksiä tutkimustyöstämme pyydämme teitä ottamaan yhteyttä alla esitettyihin henkilöihin,

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Figure 11: the introductory letter for the questionnaire

Figure 12

Where is your museum located? *

- ☐ Åland (Ahvenanmaan maakunta)
- ☐ South Karelia (Etelä-Karjala)
- ☐ Southern Ostrobothnia (Etelä-Pohjanmaa)
- ☐ Southern Savonia (Etelä-Savo)
- ☐ Kainuu
- ☐ Tavastia Proper (Kanta-Häme)
- ☐ Central Ostrobothnia (Keski-Pohjanmaa)
- ☐ Central Finland (Keski-Suomi)
- ☐ Kymenlaakso
- ☐ Lapland (Lappi)
- ☐ Päijänne Tavastia (Päijät-Häme)
- ☐ Tampere Region (Pirkanmaa)
- ☐ Ostrobothnia (Pohjanmaa)
- ☐ North Karelia (Pohjois-Karjala)
- ☐ Northern Ostrobothnia (Pohjois-Pohjanmaa)
- ☐ Northern Savonia (Pohjois-Savo)
- ☐ Satakunta
- ☐ Uusimaa
- ☐ Southwest Finland (Varsinais-Suomi)

How many visitors does your museum receive annually (general estimate)? *

- ☐ 0 – 1,000
- ☐ 1,000 – 5,000
- ☐ 5,000 – 10,000
- ☐ 10,000 – 25,000
- ☐ 25,000 – 50,000
- ☐ 50,000 – 100,000
- ☐ 100,000 +

How many persons are employed by your museum full-time? *

- ☐ 0 – 5
- ☐ 5 – 10
- ☐ 10 – 20
- ☐ 20 – 40
- ☐ 40 +

Who owns your museum? *

- ☐ Private ownership
- ☐ Public ownership
- ☐ Joint ownership

Where does your museum store its pieces/displays?

- ☐ On-site storage only
- ☐ Off-site storage only
- ☐ On and off-site storage
- ☐ No storage

What level of risk do you believe your museum faces (including safety hazards, criminality etc.)? *

- ☐ No risk
- ☐ Minimal risk
- ☐ Moderate risk
- ☐ High risk

Do you feel that your museum is adequately prepared against potential threats? *

- ☐ Yes
- ☐ No
- ☐ I don't know

Are the pieces or works on display at your museum generally insured? *

- ☐ Yes, they are privately insured
- ☐ Yes, they are insured by the government (state indemnity) or other public authority
- ☐ No

Has your museum conducted a risk assessment in the last 5 years? *

- ☐ Yes
- ☐ No
- ☐ I don't know

Who is responsible for security at your museum? *

- ☐ In-house security manager (turvallisuuspäällikkö)
- ☐ Other in-house management
- ☐ Other in-house staff member
- ☐ Outsourced security manager
- ☐ Nobody
- ☐ I don't know

Does your museum employ security staff? *

- ☐ Yes, outsourced security guards
- ☐ Yes, in-house security staff
- ☐ Yes, both outsourced security guards and in-house security staff
- ☐ No

Does your museum require staff to undergo any specific safety or security-related training (tick all appropriate boxes)? *

- ☐ Work safety training
- ☐ First aid training
- ☐ Fire safety training
- ☐ State indemnity related security/safety training
- ☐ Other safety/security-related training
- ☐ No training requirements

What kind of physical security measures does your museum have in place (tick all appropriate boxes)? *

- ☐ Mechanical locks (perinteinen ovilukitus)
- ☐ Electronic locks (sähköiset lukitusjärjestelmät)
- ☐ Reinforced windows
- ☐ Alarm systems linked to police
- ☐ Alarm systems linked to security company
- ☐ Alarm systems, internal only
- ☐ Motion sensors
- ☐ Surveillance system (CCTV)
- ☐ Fire alarms
- ☐ Smoke detectors
- ☐ Gas detectors
- ☐ Fire extinguishers
- ☐ First aid supplies
- ☐ UPS/back-up generator (varageneraattori)
- ☐ Proper outdoors lighting

What is the basis for your museum's security and safety policies? *

- ☐ In-house standard
- ☐ Outsourced standard (e.g. consultancy based)
- ☐ International standard (ISO, ICOM)
- ☐ National standard (KATAKRI)
- ☐ Minimum legal requirements
- ☐ None
- ☐ I don't know

What portion of your museum's budget is spent on security/safety expenditures? *

- ☐ 0 – 5%
- ☐ 5 – 10%
- ☐ 10 – 25%
- ☐ 25% +
- ☐ I don't know

Do you feel that your museum's safety and security could benefit from any of the following: *

- ☐ Additional physical security/safety measures
- ☐ Additional safety and security training for your staff
- ☐ Additional security/safety staff
- ☐ Additional insurance policies
- ☐ Additional security/safety planning (plans and assessments)
- ☐ Implementation of recognized security standards
- ☐ None of the previously listed

Please indicate your museum's experiences with security service providers and the services they offer (tick where applicable): *

- ☐ There are many security service providers operating locally
- ☐ There are too few security service providers operating locally
- ☐ The services offered are diverse and suit the museum's needs
- ☐ The services offered are insufficient for the museum's needs
- ☐ The services offered are cost-effective
- ☐ The services offered are too expensive
- ☐ The services offered are of a high quality
- ☐ The services offered are of a poor quality

Do you feel that your museum currently spends: *

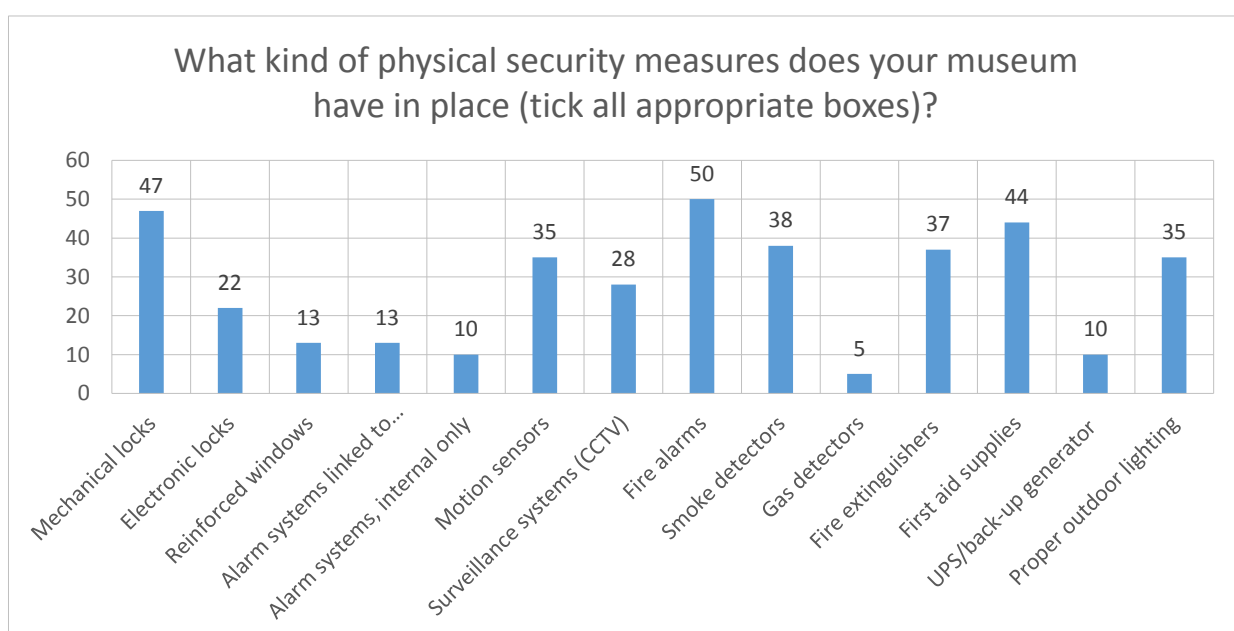
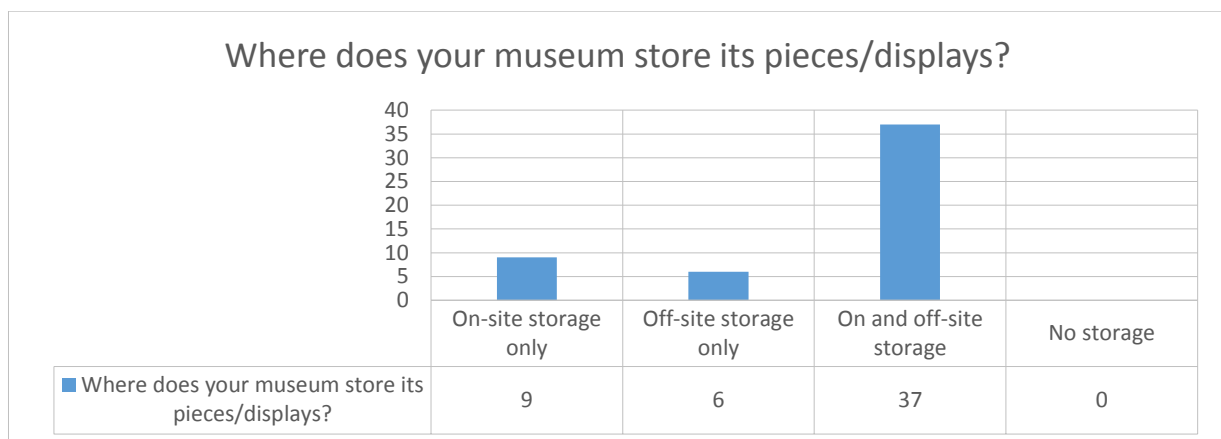
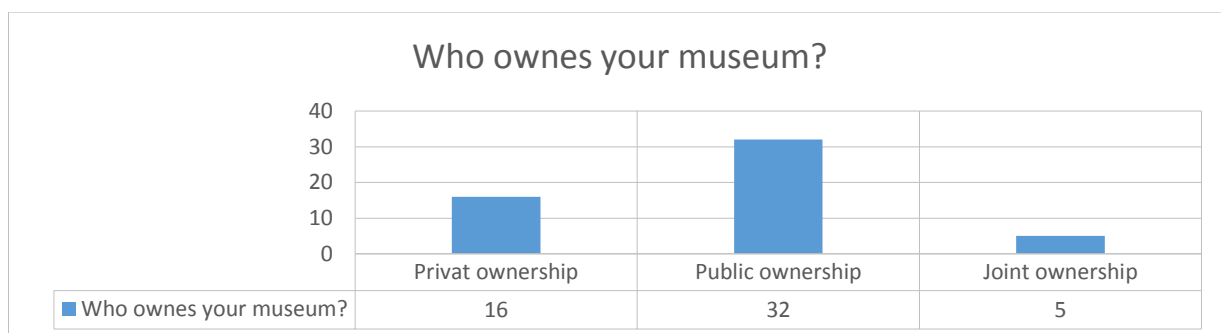
- ☐ Too little on security/safety
- ☐ Too much on security/safety
- ☐ The right amount on security/safety

Please feel free to add any comments or suggestions you may have below:

Figure 12: the questionnaire

Tables

The following data charts derived from the questionnaire were not presented in the chapter 4.1.



Appendices

Appendix 1: Semi-structured interview with Karim Peltonen

SPEK offices, Pasila, Helsinki. 1.7.2015, 12.00

Persons present: Karim Peltonen, then under-secretary for the national working group for the Finnish government tasked to look into The Hague 1954 Convention and its applications in Finland. Wolf Tröh, fellow student writing thesis also related to museum security. The interview consisted a brief introduction of who we are, what we are inspired to achieve through the thesis research and how we got interested in museum security and safety matters.

1. Can you describe briefly what you did in the national working group?
2. The protocol states that you get everything ready in the event of war, but is what was done for peace time situations?
3. Is there a guidelines and recommendations document that exists to aid people or museums?
4. Are you aware of any other training that is available for museums?
5. Are you aware of anyone that offers these services?
6. Do you think there is a need for more training, especially in this field for the museum sector?
7. What do you think their attitude towards museum security is?
8. Do they take it seriously enough? Do they concentrate on specific areas?
9. What is the perception of security in museums in Finland?
10. What do the museum managers or the government think of museum security?
11. Do you think there are any specific threats that museums face, especially in Finland?

Appendix 2: Semi-structured interview with Mikko Perkko

Sello, Leppävaara; 2.7.2015, 13.00

Persons present: Mikko Perkko: retired museum security consultant, author of the books on museum security, and a member of the ICOM International Committee on Museum Security; Wolf Tröh, fellow student writing thesis also related to museum security; Lauri Tervonen. The interview consisted a brief introduction of who we are, what we are inspired to achieve through the thesis research and how we got interested in museum security and safety matters.

1. You were part of ICOM and ICSM. How did you get involved in that business?

2. Did you work in the whole of Finland as a museum security consultant?
3. Was there a big demand for your services?
4. We understand that the government demands museums conduct a risk assessment and have fire and rescue plans in place. Do the museums implement any additional security measures?
5. Do ICOM expect museums to follow their guidelines security-wise?
6. Is there any legislation locally that states which guidelines should be adhered to and followed?
7. Do you believe that museums take their security seriously enough?
8. The State indemnity Board advises what museums must do, but is there any oversight?
9. What security training is available for museums?
10. Museoliitto - Do they offer their own training or do they make use of a sub-contractor?
11. If yes, do you know who the subcontractor is?
12. Are you aware of this training and how good is it?
13. Are Museoliitto affiliated to ICOM?
14. Does the National Board of Antiquities have a set of written guidelines?
15. Are these publically available?
16. What do you think are the biggest safety and security related needs that the Finnish museums have?
17. In your opinion, what are the biggest threats that museums in Finland are exposed to?
18. What do you think about using security guards in museums?
19. Do you feel that security measures in overseas museums are exaggerated?
20. I am of the opinion that this is a trend that is going to be seen more in museums in the near future the world over. Do you agree with this statement?

Appendix 3: Semi-structured interview with Leea Vartia

Persons present: Leea Vartia who works as the secretary for the state indemnity board, which assists the Finnish Ministry of Education and Culture in granting the state indemnities for art, historical and other cultural exhibitions. Olli Kääriäinen, fellow student writing thesis also related to museum security; Lauri Tervonen. The interview consisted a brief introduction of who we are, what we are inspired to achieve through the thesis research and how we got interested in museum security and safety matters. The interview was done in Finnish.

1. Miten valtioneuvostonvaltuutettu pyrkii varmistamaan, että niitä ehtoja, jotka valtioneuvostosta saavan näyttelyn turvallisuusjärjestelyille on asetettu, noudatetaan?
2. Kuinka monta takaushakemusta valtioneuvostonvaltuutettu saa vuodessa?
3. Miten valtioneuvostonvaltuutettu määrittää riittävät turvallisuusjärjestelyt näyttelyyn, johon se myöntää takuun?

4. Miten mielestänne museot Suomessa suhtautuvat turvallisuuteen?
5. Ovatko kulttuuri-, taide-, ja museosektorille kohdistuvat turvallisuusuhat mielestänne lisääntyneet Suomessa viime vuosikymmenen aikana?
6. Valtiontakuiden yhteenlaskettu takuuvastuu voi olla samanaikaisesti korkeintaan miljardi euroa. Kuinka suuri on yhteenlaskettu takuuvastuu keskimäärin vuosittain?
7. Kuinka monta hakijaa saa hyväksyvän päätöksen valtiontakaukselle vuosittain?
8. Onko teillä tiedossanne, että valtiotakuuta olisi pyritty käyttämään rikoshyödyn saamiseksi?
9. Valtiontakuulautakunnan turvallisuusjärjestelmäkriteerien näkökulmasta, mitkä ovat mielestänne suomalaisten museoiden merkittävimmät puutteet tai haasteet?
10. Opetus- ja kulttuuriministeriö myöntää valtiotakuuta taide-, historia- ja kulttuurinäyttelyihin. Missä määrin hakemukset jakautuvat näiden kesken määrällisesti?
11. Millaisia turvallisuuspalveluja mielestänne tarvitaan suomalaiselle museo-, taide- ja kulttuurisektorille?
12. Onko valtiontakuulautakunta käyttänyt yksityisiä turva-alan yrityksiä kumppaneina selvittäessä näyttelyiden järjestäjien turvallisuusjärjestelmiä? Mikäli ei, miten näette, tarvitseeko valtiontakuulautakunta erityisasiantuntijapalveluja esimerkiksi turvallisuusjärjestelmien tarvearvioinneissa, auditoinneissa, tai riskianalysien tuottamisessa?

Appendix 4: Semi-structured interview with Leena Tokila

Persons present: Leena Tokila who works as the education manager for the Finnish Museums Association. Olli Kääriäinen, fellow student writing thesis also related to museum security; Lauri Tervonen. The interview consisted a brief introduction of who we are, what we are inspired to achieve through the thesis research and how we got interested in museum security and safety matters. The interview was done in Finnish.

1. Voisitteko kertoa meille Museoliiton roolista museoiden turvallisuusjärjestelyiden kehittämisessä?
2. Miten koette suomalaisten museoiden suhtautuvan noin yleisesti turvallisuuteen?
3. Millaisia kehitystarpeita suomalaisille museoilla on?
4. Mitä turvallisuusaiheisia palveluita museot kaipaivat?
5. Näkisittekö, että suomalaisilla museoilla voisi olla tarvetta ”vuokraa turvallisuuspäällikkö”-tyyliselle palvelulle?
6. Näkisittekö, että suomalaisilla museoilla, jotka aktiivisesti pyrkivät järjestämään merkittäviä kansainvälisiä näyttelyitä Suomeen, olisi tarvetta palvelulle, jossa valtion takuu -prosessin turvallisuusasioiden varmistus ulkoistettaisiin erilliselle palveluntuottajalle?
7. Museoliitto tarjoaa toistaiseksi näyttelyvalvojan koulutusta yhteistyökumppanin kautta. Kuinka koulutukseen on suhtauduttu museoiden toimesta, ja onko sille ollut kysyntää muutoin kuin valtiontakuun vaatimuksia täyttäessä?

8. Näyttelyvalvonta on oleellinen osa museoturvallisuutta, mutta vieläkin tärkeämpää olisi turvallisuuden sisäistäminen museon perustoimintoihin. Onko tähän tarkoitukseen soveltuvaa koulutusta tarjottu museoliiton tai toisen tahon toimesta?
9. Olisiko Museoliitolla halua osallistua kumppanina museoalalle räätälöidyn riskien arviointityökalun kehitykseen?
10. Onko Museoliitolla intressiä turvallisuusaiheisen projektin järjestämiseksi?

Appendix 1: Appendix heading written here. See Instructions on Appendix page. (Style: Liiteotsikko)